world FILM news

AND TELEVISION PROGRESS

CHILDREN'S REPLY TO WAR

RETURN OF THE WESTERN

STARS WHO WANT A CHANGE

ROMEO AND JULIET—DEBATED

MATTHEW ARNOLD

FREDERICK EVANS

VAL GIELGUD

C. A. LEJEUNE

ROLAND YOUNG

DECEMBER 1s

EVERYTHING
IN PUBLIC ADDRESS EQUIPMENT
for INDOOR and OUTDOOR USE

MICROPHONES
MOVING COIL
VELOCITY
CARBON
MICROPHONE ADAPTORS
RADIO ADAPTORS

AMPLIFIERS
LOUDSPEAKERS
PHOTO ELECTRIC CELLS
PHOTO ELECTRIC CELL AMPLIFIERS

PORTABLE OUTFITS
for
RADIO, GRAMOPHONE and MICROPHONE AMPLIFICATION
ACOUSTIC CORRECTION

LET US SOLVE YOUR PROBLEMS

PHILIPS (AMPLIFIER DEPT.)

147 WARDOUR STREET, LONDON. 'Phone: GERrard 6732

Announcement

WESTERN ELECTRIC COMPANY, LTD., announces that from Monday, November 30th, 1936, the film business formerly carried on by its Industrial and Educational Department and management of its Road Show Service will be transferred to SOUND-SERVICES LIMITED.

Continuity of policies and the smooth carrying out of contracts in hand will be assured by the entire personnel and equipment of the Industrial and Educational Department of the Western Electric Company and of its Road Show Service being transferred to SOUND-SERVICES LIMITED.

The Road Show Service will continue to benefit from the technical resources of the Western Electric Company Ltd. using Western Electric equipment, serviced by Western Electric engineers.

The policies of Sound-Services Limited will be devoted to the development of the use of films for industrial and educational purposes.

All communications should be addressed to:

SOUND-SERVICES LTD.

BUSH HOUSE, LONDON, W.C.2

Temple Bar 9621

Read what the Press says about THE NUTRITION FILM

THE TIMES

"A valuable contribution to our knowledge of a problem of national importance . . . . While the lesson of the film is vigorous and direct, the producers must be complimented on their avoidance of extreme cases."

THE DAILY HERALD

"This is one of the most arresting social pictures ever produced . . . . The film is powerful in its reticence. It . . . . reveals the hidden dangers sapping the strength of the nation."

CINEMA

"An admirable example of the social essay in terms of the screen . . . . compact, lucid and convincing . . . . detached but persuasive."

THE NEWS CHRONICLE

"The most searching things in the picture are the little interviews with poor mothers struggling bravely to feed their families, with very small incomes, and the scenes in which children figure."

THE OBSERVER

"One of the most ingenious and important short films ever sponsored by a commercial undertaking in the interests of national well-being . . . This sort of film is good citizenship and good business, too."

THE NEW STATESMAN

"An innovation in the film world and the advertising world."

THE DAILY TELEGRAPH

"The educational uses of the screen have never been better demonstrated than in 'Nutrition.'"

KINEMATOGRAPH WEEKLY

". . . . of absorbing interest . . . . No showman need rely on any sense of public spirit as an excuse for its presentation. It is entertaining as well as a valuable social sidelight on one of the most important subjects affecting every human being."

. . . and the COOKERY FILM too

THE EVENING STANDARD

". . . amusing running commentary . . . useful tips . . . There is nothing to be done but to see for yourself how cunningly and quickly M. Boulestin cuts up an onion."

CINEMA

"Monsieur Boulestin, celebrated gastronome and artist of the kitchen, showed what a bumper meal can be made from a few scraps of chicken, some vegetables and a few eating apples!"

If you have an opportunity to see these pictures —*take it.* If you want an opportunity, The Gas Light & Coke Co. is prepared to provide talking picture equipment and to show the programme to any suitable audiences able to provide a hall, in its area. Outside the Gas Light & Coke Company's area, write and ask your local Gas undertaking.

Write to the Film Manager

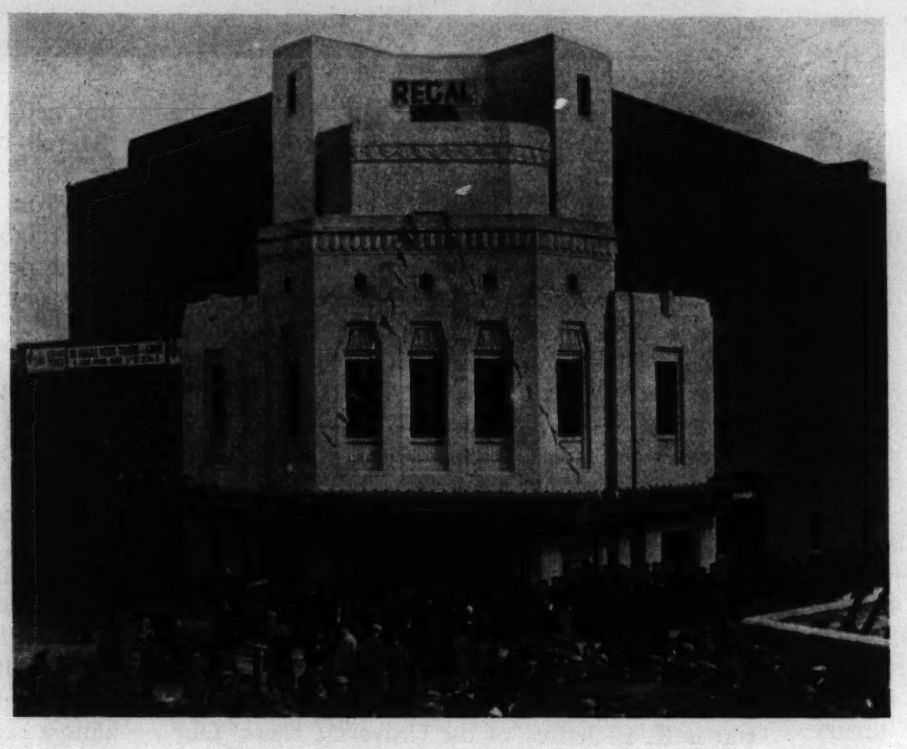
THE GAS LIGHT & COKE COMPANY

HEAD OFFICE: HORSEFERRY ROAD, S.W. 1. *Victoria* 8100

world FILM news
AND TELEVISION PROGRESS
(INCORPORATING CINEMA QUARTERLY)

VOL. I NO. 9 PRICE: ONE SHILLING DECEMBER 1936

I Live in a Small Town



By WINIFRED HOLMES

THERE are four cinemas in this southern town of twenty-two thousand people. Three of the four cinemas belong to a circuit—the fourth is independent. Two—the independent and one of the circuit's—are situated in the main shopping street of the town, the street of Marks & Spencer, Woolworth and other multiple stores. They cater for the working-class and their patrons come regularly twice a week whatever the film.

The other two bigger, more high-class houses stand in the fine old High Street, shouldered by long-established "good" shops. They attract the richer patrons not only from the town but from the residential sections outside. These patrons come because they wish to see a particular film and are not to be counted upon as regular attenders.

To the patrons of the smaller houses the local cinema is a club. They attend as a matter of course. Yet they are not undiscriminating, and will walk out if they don't like a film—it's just that they enjoy going to a familiar place. The managers of these two cinemas have to study the taste of their patrons very carefully.

Let us call the cinemas the Regal, the Majestic, the Grand and the Plaza. The Regal is the biggest and most luxurious and we will visit it first. Its seating capacity is 1,460 and its prices range from 6*d.* to 2*s.* 6*d.* It runs continuous performances and, in common with the other local houses, has a double-feature programme. Only when a long film like *Mutiny on the Bounty* is shown can a short creep in. Audiences which are "select" enjoy an occasional interest short. This cinema has the only organ in the town and visiting organists come each week to give variety to its programmes. Their performances are very much enjoyed and applauded. One patron remarked that she "wouldn't go to a cinema without an organ if she could help it."

The worst night for attendances at the Regal is Friday. Saturday does most business and on Sunday there is the biggest rush. This is because local ruling has it that cinemas cannot open till 7 p.m., so the queues mount up and trail round the corner. "It's the busiest hour in the week," said the Manager, "no one likes waiting and we have to issue tickets and bundle them in in double quick time . . . we dread Sunday evenings!"

Second change of programme occurs in the middle of the week, but a specially good film will run the whole week. Patrons of the Regal and Majestic do not express their opinions of the films to the managers as do the Grand and Plaza audiences. Increase or falling-off of box-office returns are the means of judging audience reactions in their case. These show rapidly enough for an unpopular film to be taken off after a couple of days and another substituted. Often titles mislead people. *Petticoat Fever*, the Regal's manager thinks, is a first-rate film hidden under a bad title.

"What do you consider to have the greatest drawing powers?" I asked him. "Stars or stories? English or American films?"

"Definitely stars: Shirley Temple, Charles Laughton, Myrna Loy, George Arliss and now Robert Donat are the biggest draws here. But I'm afraid George Arliss is losing much of his popularity because lately he's been in such poor films. American films are more popular than English ones on the whole because of their excellent technique and built-up star system. But British stars are beginning to come into their own, and good British films like *Rhodes of Africa*, *The Thirty-nine Steps* and *The Ghost Goes West* have been a great success."

"What types of story do your patrons like best on the whole?"

"They enjoy musicals—*Limelight* had a marvellous success here—and thrillers, but not horror films. *Rome Express* was very popular. Historical films are all right occasionally, but we've had far too many lately. Modern witty sophisticated drama appeals more to our patrons. *Desire*, *Wife v. Secretary*, *My Man Godfrey*—that type of film."

The Majestic is like the Regal on a smaller scale. It seats 650 people; prices are the same; and the same type of patron visits it. The local theatre converted, it has a prominent position in the town and attracts motorists passing through. Musicals are its special feature. In every other respect what goes for the one also goes for the other. We must walk across to another part of the town to the Grand and Plaza before getting different patrons and different tastes.

The Grand, opposite Woolworth's, is also a circuit cinema, but wisely has a different policy from the Regal and Majestic. It seats 755 people and its prices start at 5*d.* and go up by small degrees to 2*s.* 0*d.* Its regular patrons are the working-class who shop in the district and don't want to bother to go further for their twice-weekly entertainment.

The programme is changed regularly twice a week and consists of two features, a G.B. newsreel and an interest film or comedy, usually Mickey Mouse. "Pop-eye" has been tried lately but with less success except for the children, who love the sailor-man.

Sunday, Thursday and Saturday are the Grand's best evenings; curiously enough Wednes-

"I Live in a Small Town"-*contd.*

day, early closing, is poorly attended. The street is almost empty and the usual shoppers go off by bus to have a spree in a neighbouring big town. Tuesday is the worst night in the week for some mysterious reason, while Monday is fair. In the summer time and fine weather attendance falls off perceptibly as there are many outdoor amusements in the locality.

Regular patrons take a lot of pleasing and are always ready to give their views on a film to the manager. One old lady of 92 goes twice a week and sits each time at the end of a row of seventeen seats. The attendants have to be very tactful when filling up the other sixteen as she loudly resents people passing in front of her!

The Grand's manager considers that it is the women who dictate the taste of his patrons. "What pleases the women pleases the men," he tells me; "they read the papers and know all about what they are going to see, and they make up their minds beforehand as to whether they are going to enjoy the programme or not. American films are most popular; so many British ones are too la-di-da and up-stage for then. Musical comedy is the best bid and I must say that Jessie Matthews and Gracie Fields are among the greatest draws. Jack Hulbert, Cecily Courtneidge and Charles Laughton are other popular British stars. Shirley Temple tops the list for American stars, then comes Wallace Beery, the Marx Brothers, and Laurel and Hardy. Boris Karloff is very popular too—they love his horror films."

"Did you show *Turn of the Tide*."

"Yes, and it went down very well indeed. Although the working-class love to see luxury and American 'high-life' on the screen, they very much appreciate films of simple folk whose lives they can understand. I wish more would be made."

Immediately across the road is the Plaza, the only independent cinema in the place. Although it has the disadvantage of having a poor entrance it is roomy inside and holds 633 people. It has had various vicissitudes since it was changed from a skating-rink to a Salvation Army hall and then to a cinema, and was, as its new proprietors say, "a regular flea-pit" when they took it over six months ago. Now they have built up a substantial regular clientele of the working-class and are doing well.

The prices range from 5*d.* to 1*s.* 3*d.*, and finding the soldiers from the barracks couldn't afford to go often, they have regimental nights at special rates. The unemployed, of whom there are several hundred in the town, also get in more cheaply. On Saturday afternoons a group of gipsies come in as a regular thing for the 2.30 matinée. Saturday is a busy day. The children have a morning programme; in the afternoon shoppers from the outlying country districts fill the cinema and there are always full houses at night.

"Do you reckon to please the men or the women in your audience?" I asked.

"The men. They are very obstinate in this town, I find, and if they want to see a film which their wife doesn't, they just come in and let her go elsewhere. They let us know pretty quickly too if they don't like a film. There's one old boy who comes twice a week regularly and always seeks one of us out at the end of the programme to tell us what he thought of it. We go on his opinion sometimes, but judge more by the re-

actions of the people in the hall. For instance when we put on one particular film people began coming out one by one till the house was almost empty. We put on another film next day!"

"What draws your patrons most?"

"Stars first, then titles. Karloff is the biggest draw here, then comes Ginger Rogers and Fred Astaire, then Gracie Fields and George Formby. And of course the cowboy actors, Buck Jones, Gene Autry, Tom Wayne and Tom Tyler. Society drama and sex pictures fail utterly here. We showed *The Man Who Pawned his Soul*, and were told that our patrons wouldn't come any more if we put on films of that sort. Action, horror, low-brow comedy and musicals, if not too elaborate, are what we go for here."

"We often book a film because its title will draw. . . . *Werewolf of London*, *House of Fate*, *Sabotage*, *Hard-rock Harrigan* are titles with sure-fire drawing power. Oh, and another popular star is R. E. Jeffrey of the Universal News! Our patrons laugh at him and like him enormously."

"Do you ever show any shorts?"

"Only when there is a little time to fill up. I wish we could always show one. *Colour Box* we put on as an experiment, and though they didn't 'know what it was all about,' they loved it. *Scotland* won a good deal of applause and so did *A Day in the Life of a Dog*. Travel shorts are popular but there is seldom time in a double-feature programme for them. And our clientele thinks if they don't have a double feature they're not getting their money's worth. We show the 'March of Time' and the G.B. Magazine, chiefly because we think them excellent ourselves!"

"From now until Christmas our houses fall off appreciably in spite of bad weather. The reason is that people are saving up for their winter clubs. They come once a week, for instance, instead of twice."

Conclusions

This survey has brought out the following facts and conclusions:

That the middle- and working-classes in a small town go to different cinemas as a general rule.

That the middle-classes go for the film first and foremost, while the working-class rather as a regular habit, looking on the cinema in their district as a kind of club.

That the tastes of the two sections of the public differ; the working-class liking comedians better than the others and enjoying horror films almost exclusively.

That newspaper reviews of films are read with interest and play a large part in influencing people of all classes in their appreciation of the films shown.

That interest and documentary shorts would be more widely popular if room could be found for them in a double feature programme.

That two features are demanded by all sections of a small town audience.

Note.—The photograph at the head of this article (on p. 3) is of the Regal Cinema, Stirling (Manager, James S. Nairn) but this was chosen as a random example and is not among the cinemas discussed.

Meetings and Acquaintances

Innocent passers-by who evaded the vigilance of storm-troopers were recently surprised to see **DEGRELLE,** Belgium's Rexist leader delivering a fiery ovation in one of Brussels' squares to an audience consisting exclusively of himself. French newsreel men were making a film of Degrelle addressing the masses. The masses were to be inserted later!

MARY CLARE, the leading lady of Rodney Ackland's *After October*, at the Aldwych Theatre, is one of the stars of *The Mill on the Floss*, now being made at Sound City. She is one of the few stage actresses whose style of acting is as effective before the camera as it is in the theatre. It is probably because she is not an actress whose success reacts upon certain fascinating inflections of voice or some particularly characteristic gesture, which, though effective behind the footlights is only irritating and artificial before the camera. Like Flora Robson she is an actress who changes her skin at will. Talking of recent films, Miss Clare finds *Mayerling* one of the most interesting. She considers that pace and precision is one of the most important things in the making of historical films and that without it they appear artificial and stilted. Of the theatre, she agrees with Noel Coward who says that a run of two months is long enough for any play if the actors are never to become stale in their parts. In her spare time, Miss Clare collects old furniture and studies psychic phenomenon.

GEORGIUS, the French Ernie Lotinga, was adopted a few years ago by a group of intellectuals, who went to see his plays in Paris, knew all his songs, and admired their author's imagination, versatility, and his manner of presenting them to the public.

However, Georgius made low-class films which even his most enthusiastic friends could not support.

Now Georgius has just achieved a tremendous box-office success. *L'Atelier*, under Charles Dullin's management, has given him the chief rôle in C. Vitrac's new play, *Le Camelot*, where his style of delivery and brilliant acting bring him to the front rank of French comedians.

We hope that he will now make films which come up to his own standard.

EDITORIAL

Interview with Matthew Arnold

THERE HAS BEEN a great outcry over a speech by Mr. Alistair Cooke, the B.B.C. critic, to a group of exhibitors. Mr. Cooke seems to have committed the cardinal sin of "telling the trade its business" and of setting it values somewhat other than those now commonly pursued by the caterers of entertainment. We like the outcry, and compliment Mr. Fredman, of the *Daily Film Renter*, on the rudest piece of journalism since the early days of the *Denver Post*.

Behind the row, however, is an issue of importance. *Renter* questions the right of the critic to "rove all over the face of the hemisphere." The *Cinema* draws attention to the hundreds of people economically involved in the making of a film and asks the direct question: "Is it the duty of the critic to impress his private outlook on the world or is it rather to interpret to the world the outlook of the people whose work he is reviewing?"

Interviewing a certain Mr. Matthew Arnold on the subject, we find that he has a great deal to say about this relation between the critic and the practitioner.

"The rules of criticism may be given in one word: by being *disinterested*; by keeping aloof from practice; by resolutely following the law of its own nature, which is to be a free play of the mind on all subjects which it touches; by steadily refusing to lend itself to any of those ulterior practical considerations about ideas, which plenty of people will be sure to attach to them, but which criticism has really nothing to do with. Its business is simply to know the best that is known and thought in the world, and by, in its own turn, making this known to create a current of new and fresh ideas.

"The business of the critic is to do this with inflexible honesty; but his business is to do no more, and to leave alone all questions of practical consequences and applications, questions which will never fail to have due prominence attached to them.

"For what is the bane of criticism in this country? It is that practical considerations cling to it and stifle it. It is because criticism has so little detached itself from practice that it has so ill accomplished in this country its best work, which is to keep men from a self-satisfaction which is retarding and vulgarising." At this point Mr. Arnold mentions no names but he looks hard, so to speak, at the *Daily Film Renter*.

"The rush and roar of practical life," adds this Mr. Arnold, "will always have its dizzying and attractive effect on the most collected spectator and tend to draw him into the vortex; most of all will this be the case where that life is so powerful as in the cinema. But it is only by remaining collected and refusing to lend himself to the point of view of the practical man, that the critic can do the practical man any service, and it is only by the greatest sincerity in pursuing his own course and by at last convincing even the practical man of his sincerity, that he can escape the misunderstandings which perpetually threaten him."

Remembering the high words of Mr. Fredman, "threaten" would seem to be *mot juste*. Mr. Cooke may, on consideration, prefer to reserve his answer and leave the matter between the Messrs. Fredman and Arnold. We assure the Kentucky Colonel that he will find his opponent a veritable Horseman of the Apocalypse.

Korda and the Big Time

AT NO POINT in his spectacular English career has Mr. Korda, the producer of London Films, been so much under discussion as now. But the line of the discussion is different. Two years ago he represented the new cinema that was to come to England and the light of a great promise shone round his Hungarian head. To-day his friends are on the defence and, with them, that rich vision of the British cinema for which he stood.

The first and most important implication of the recent financial criticisms of our film affairs, is that there will presently be a drive to cut down costs. We make no complaint. Extravagance is rampant in the studios. Effects are wasted and salaries are often stupidly high. Amateurism, inefficiency, nepotism and racketeering steal both time and money and frequently make a farce of what should be the relatively smooth process of producing films. But to attack extravagance is one thing, to destroy ambition is another. We fear that the efficiency movement may not draw the distinction.

The risk in making ambitious films is a very considerable one for England. The home market is small. It is not sufficient to return with any certainty the cost of a film like *Henry VIII*, and it is incapable of returning the cost of *Mutiny on the Bounty*. The foreign market is in American hands. Counsels of prudence will inevitably suggest that we shape our costs to the certainty of the home market. Forty thousand pounds a picture may become the order of the day.

We have no sympathy with the lunatics who have wasted money in England's gold rush, but we are afraid lest a premium be put on the canny mind and the petty project. With the adventurous lies our only chance of matching the American and hitting the wider audiences of the world. We hope a measure of support will remain with them and particularly with Mr. Korda.

He has made mistakes. He has turned enthusiasm into promises and forgotten his promises. He has backed his star more heavily than a wise producer should; for box-office success is a will o' the wisp and it is not always that good film and good money come together. He has dispersed his energies in an impossible medley of producing, directing, financing and organising. He has tried the curious task of building Rome, more or less single-handed, in a day. But this strange figure does represent the one thing that is most precious to the British cinema, and more precious to the business of it than anything the Geddes axemen will be able to pretend. He represents quality and the big time.

Television—already a medium

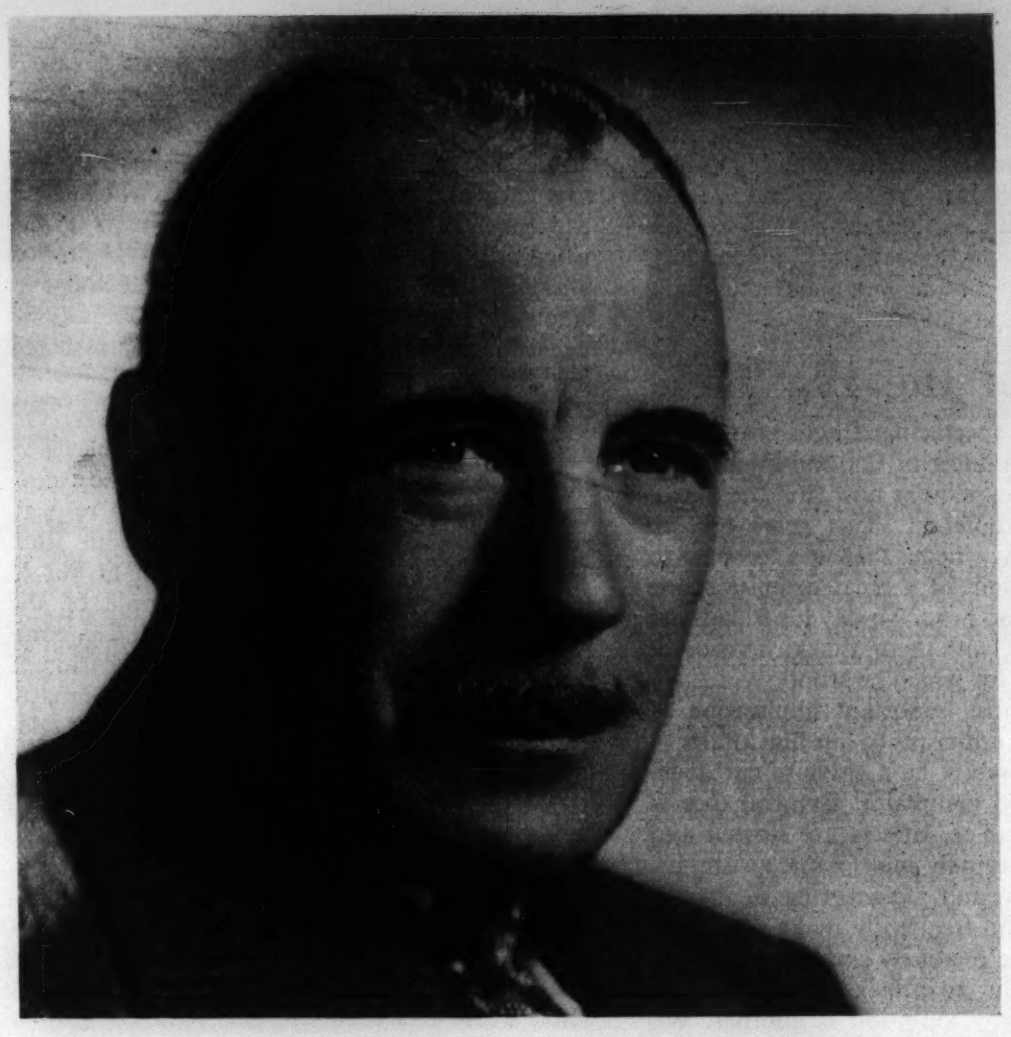
WITH THE BRITISH FILM in the doldrums, it is some satisfaction to know that our television is the best in the world. So at least it would appear from the comments of those observers from Germany and the United States who watched the experimental transmissions. Everyone is astonished at the progress made. Matters of definition and size seem little enough. They will improve. The main thing is that the image is conveyed and television lives not as an experiment or as a toy but already as a medium.

There has been one immediate discovery. The actuality element is in the ascendant. Television takes over from radio the intimacy and the excitement of direct observation and, in this respect, cuts right away from an identity with film. Television is a process not of looking-at but of looking-in. Where, as in the example of the television film, *Television Comes to London*, comparison is sought with the cinema, television is poor thin-blooded stuff and does not compare. But where, as in the example of the direct television of a lesson in golf, television is its own radio self, no brilliant film by Bobby Jones and M.G.M. combined can match the atmosphere of personal tuition.

By all accounts the B.B.C. has been much troubled at the thought of programme material. If it has been thinking of the prices it must pay for film, it can cease to worry. Television has the whole world of actuality to play with—of affairs, people, events. There are a thousand and one occasions for personal tuition and a million and one sights to see. When these are done with there will no doubt be more.

IN THIS ISSUE

	PAGE
I Live in a Small Town, by Winifred Holmes	3, 4
Editorial	5
Three Stars want a Change, by Denis Myers	6, 7
What Children say to War, by Frederick Evans, M.A.	8, 9, 11
Return of the Western	12
Romeo and Juliet, a discussion between Val Gielgud and C. A. Lejeune	15
India Answers Back, by Ram Gogtay	16, 17
Thirty Miles to see a Film	18
Review of Reviews, by H. E. Blyth	20–23
Continental Films	23–24
Radio	25–27
People with Purposes	29–32
Film Society News	39
Newsreel Rushes, by the Commentator	40, 41
Filming a Factory, by Andrew Buchanan	42
News of Amateur Clubs	43
Cockalorum	44, 45
Vicky Cartoon	45
Waste in the Studio	46
Film Guide	47, 48



Three Stars Want a Change

1. ROLAND YOUNG

"Bored with film-making— tired of being the faithful friend"

Four tired men and a girl trudged up the rocks to the mountain top, and stood there panting in the hot sunlight of the Kleigs.

Paul Robeson's mouth moved. His voice filled the studio—from the sound track already recorded.

"Take 6," said someone. The little party climbed down from the rocks.

"One more," said Bob Stephenson.

"It was my fault," explained Paul, aside, to Anna Lee and Roland Young. Roland smiled wearily. "Ur," he said.

They trudged up the wooden ramp behind the rocks again. Paul Robeson sang a duet with himself—it's easier to sing than to move your lips in time to the song, and the studio might as well have a treat.

"Mighty mountain . . ." the voice died away. "Mark it," cried a voice.

Completely bored, Mr. Roland Young shook hands with me. "Sorry to interrupt you while you're working," I apologised.

"Ur," said Mr. Young politely, stroking a disreptuable growth of beard. Golden-haired Anna studied her (mechanical) wind-blown tresses in a mirror, tried to reach Robeson's bass notes, trickled a laugh.

"Ur—ur," said Mr. Young, indicating that I was to follow him, cast a lingering eye on slim Anna's trousered allure, and gracefully urred me into the lift.

"Feel like a heroine of Victorian musical comedy with this," he sighed, swinging the beribboned panama of Commander Good, of *King Solomon's Mines*.

We found his dressing room and he threw himself on the settee, with a new "ur"—of relaxation.

The Young monocle remained in his eye.

When he had made hospitable gestures I tried to penetrate the reserve of "urs." It was difficult. Not that Roland Young is either impolite or unintelligent. It is just in my opinion (and if I wrong my usually elegant friend I apologise for translating his "ur" language without a full and complete understanding of it)—he is utterly bored with film-making, and, as he put it, with "always being the faithful friend."

Filming is just part of his job, a business to be got through. There may be interest in it, but never glamour. That is why he arranges his life, as far as possible to a schedule, dividing his time between Hollywood, England, and New York.

"New York—I do a play every year," he told me, becoming quite intelligible. "That's great fun. Less money, of course, but fun.

"No, I never play in Hollywood. Place won't stand a run."

I asked him if he found much difference between working here and in Hollywood. He shrugged.

"Difference of national temperament," he murmured. "Otherwise all studios—ur—much the same. Better technicians, mostly, in Hollywood. They've had the years to learn. Still—good ones here—big improvements since I last came over three years ago—then they used to try and do two pictures on the floor at once—chaos.

"It's an insane life," he told me. "Ten hours a day of it—can't make dates . . ." he caught my grin and went on hastily, ". . . ur, dinner . . . theatre dates. Excuse me," he added as the telephone rang.

There were two telephones. He picked up the wrong one, smiled apologetically, picked up the other, put the first receiver down on the second hook, smiled again, murmured, "I feel like an executive with two telephones," and urred gently into both telephones.

We talked about the film he was doing for Gaumont British. "A fine director, Stephenson," he told me, emphasising the fact that a director can make or mar a film.

"Does he mean so much to really experienced artists?" I asked.

Roland Young frowned at my ignorance. "Good lord, yes," he said. "An artist can't see himself as the camera sees him. He can only give his interpretation of the part, then it's up to the director to make suggestions, and a good artist follows them out.

"That's one difference between a good director and a bad one," he went on, "the good one makes suggestions, the bad one bullies."

"Did you find the general studio atmosphere more regimental in Hollywood, or over here?" I asked.

"Yes," he said vaguely.

The telephone rang again. Roland picked the right one. "Stage," he explained.

He put the receiver down amongst the collection of penguins on his dressing-table, noted my glance, and became voluble on the subject of penguins. He has nearly a thousand, in wood, pottery, ivory, stone, at his New York apartment.

He knows all about them, their habits, even, I suspect, their language. He has confounded Zoo keepers with his intimate knowledge of penguin life, and when in London he always calls on the King Penguin at the Zoo.

And I am sure his mind was with the happy penguins who know no takes and re-takes, and mikes and babies and dollies, as he wandered boredly on to the set again, assuring me, with a quantity of urs what a pleasure it had been to have such an interesting—ur—conversation.

By Denis Myers

2. LILLI PALMER

Refuses to be a mediocrity

3. MARJORIE MARS

Wants to learn screen technique in America

Lilli Palmer

LOVELY LILLI PALMER spoke an epitaph: "All these pretty little girls . . . hoping . . . believing . . . that they will make a name on the films. And where do they end? In the cutting room."

She leaned forward and fixed me with big, blue-green eyes. "Do you think," she asked, earnestly, "that's what will happen to me?"

I reassured her. I had seen some of her work.

Lilli, twenty-one, Viennese, with a faint and charming accent, is more than just another blonde. She has—and only two very overworked words will fill the bill—glamour and personality.

She is alive, electric: she bites at the apple of life as eagerly as at the apples on which she almost entirely lives.

In the naughty evening gown she had worn on the cabaret set of *Good Morning, Boys*, she curled up in her dressing room armchair, and I heard the "long, long thoughts of youth . . ."

(Certificate "U," by the way, for we were duly chaperoned by Gainsborough's perfect executive, trying her best to look Amazonian, and only succeeding in looking attractively severe, or severely attractive.)

"I won't be a mediocrity," Lilli told me. "Once I wanted to be a sculptress. But I saw I could never get to the top. So. . . Oh, yes," she smiled, "just another of these young actresses, you are thinking. Please——" Lilli clasped her hands, "don't think I imagine I'm Dietrich or Bergner. But if I can contribute something towards those at the top, I'll be satisfied."

Lilli probably will. She takes her work very seriously. When they were making *Barrier*, at Gaumont British, she used to beg to be allowed to see the rushes, not once, but five or six times.

"Then I could say to myself, 'Lilli, you were awkward here; there, you looked all wrong'; and I could improve on it next time."

Lilli, who learned acting at the same school as Bergner and Louise Rainer, now wants a part she can "get her teeth into."

"Always I am to play just the bad girl," she said. "I have stolen husbands, jewels, papers, and now the Mona Lisa! In the *Barrier* picture I was a money-sucker—is that the word?"

"It's a good expression," I assured her.

Lilli thinks we could do with better stories in films. They should be slices of real life, not theatrical. But she likes the film work better than her other experience, of which she has had plenty.

She has played musical comedy, Shakespeare, Shaw. She has sung in the cabarets of Montmartre. And she made her first stage appearance upside down.

Standing on her head, she caught her first view of an audience wrong way up—just as her first "blue-green-eye-view" of the world was equally unusual—through the windows of a railway carriage, for she was born in the Berlin-Vienna express.

She speaks three languages—as well as American—and, as I saw her dance her way on to the set, as the director's whistle blew and she waved me goodbye, I thought of yet another language she speaks—the international language of screen artistry.

* * *

MARJORIE MARS, red-haired, rather adorably freckled, sat in a corner of the Soho café and stuck imaginary pins into imaginary effigies of (British) film directors.

"They're so obsessed with round faces," she said sadly. "They haven't realised as Hollywood has, that you can photograph the other sort attractively."

I looked over the rim of the coffee cup to the perfect line-modelling of the "other sort."

Marjorie has made a name for herself on the stage—but that, she told me, means nothing in the film world.

"I don't mind that," she told me. "I don't mind playing 'bits' as a beginner—but when you get directors who can't even tell you what they want you to do, well . . . !

"I know how to get my stage effects," she said, "but I want to be taught how to get them on the screen."

Rebel Marjorie wants to go to America. "There's something," she said, "about every artist who's been there. They come back with some different polish—that you can't seem to get over here.

"It may be the influence of American technique: I don't know. It's not just the sophistication of travel. One goes to the Continent, and comes back without it.

"Direction in America must be well worth experiencing," she said. "Look at all the children on the American films, and then at these on the British screen.

"You can't tell me," she went on, "that American children are any cleverer or better actors than English ones. What is it, then? It's the direction."

Marjorie, slim and quite lovely, got up. She had a date—not surprisingly.

"I'm afraid I've been rather sweeping," she said. "You know, I have played some good film parts and I have had some good directors. But you asked me to 'grouse,' from the artist's side.

"Besides, I want to do bigger things . . . I want . . . ."

"I know," I said, but with memories of Marjorie in the *Silver Cord* and *The Barretts*. I knew, too, that very soon an enterprising casting director will spot Marjorie in one of those films she has just made, and then Hollywood will say: "Freckles—we never knew they could be so attractive! Figure—Oh, boy! The Hepburn line of jaw with a new tenderness. . . . And can that girl act!"

Marjorie doesn't need to be wished good luck: her No. 3 pumps are already stepping up to the topmost rungs of the success ladder.

WHAT THE CHILDREN SAY TO WAR

From "On With Life"—(Putchstein)

By Frederick Evans, M.A.

In a Thames-side town where the munition factories are working to the limit, schoolchildren were shown films which were used as official propaganda in the Great War. They cheered the generals and laughed at the wounded. But subsequent tests brought very different reactions. The Film Council here publishes a full report of the experiment by the district Director of Education.

IN THE PRESS there frequently appear letters and articles which express concern as to the effect of war films, pageants, military reviews and tattoos, etc., upon child opinion regarding war and peace. There are usually two diametrically opposed views on the question. Some see in the newsreels and films of naval and military reviews a sinister attempt to make us militaristic in the aggressive sense or to produce attitudes favourable to war. Others hold that these spectacles are interesting as spectacles only and do not feed fuel to the combative tendencies which may be present in man.

Clearly only an objective study of child opinion in relation to war films and the like would be of any value in this controversy. For the last fifteen years or so the schools, encouraged by the teachers' associations, by the education authorities and by the Board of Education, have been directing their curricula towards the growth of knowledge about the world as a community with the effect, it was hoped, of producing a basis of opinion favourable to the collective system of organising for world peace. It would be of interest to discover how far in Britain this new trend in education for a changing world would offer resistance to other ideas that might be engendered by films and pageantry connected with war and warlike preparations.

Two investigations have recently been carried out to obtain some objective evidence on this point. In one of them films were used as the test material. The films used were official films of the war taken about 1916 and 1917, which were extensively shown during the Great War in public cinemas in England with the view of encouraging the *morale* of the people in support of a strenuous prosecution of the war to a successful conclusion. These films, whilst showing the more respectable horrors of war, were in fact propaganda for those times. They showed the Battle of the Somme, operations in the Near East, and also Naval and Air Force activities.

These were shown to four hundred boys and girls in Central Schools* who were round about thirteen years of age. No comment on the films previous to the showing or afterwards was made by the teachers to the children concerned. The enquiry was directed to find out whether the teaching in the schools in support of the idea of a world community could withstand the effect of the films, which were propaganda during the war. No control tests were made as would have been necessary in a more detailed investigation. It was felt that the work of the schools in this connection was very well known, so that tests, after seeing the films only, were made in order to discover whether there was any general pro-war tendency in the children's opinions after seeing the propaganda films.

The immediate reactions of the children as they viewed the films were to peace lovers apparently disquieting. The children cheered the men "going over the top" in the Somme Battle, some of them laughed at the limping, blinded "walking wounded." The generals, admirals, airmen and the great battleships all came in for hearty cheers. Pressmen who were present gave their opinions in their reports that "the children would go to war to-morrow joyfully."

The tests reflected quite another attitude. The cheering of things which were to the children cinematic did not mean that they wished these conditions to come again and to apply to them. Laughter at grotesque wounded was really an "escape mechanism" rather than a lack of sympathy. The real and considered opinions of the children were those given in their replies to the two questionnaires set them one immediately or soon after the films were viewed and the other a few days later. Perhaps the simplest way of giving an analysis of the children's replies will be in the following tabular form:

QUESTIONNAIRE PAPER I.

You have seen films and pictures which were actually taken during the Great War of 1914–1918. If you remember what you saw in these pictures and what you thought about them, you will be able to answer these questions:—

Question 1: *What do you think of War?*

	Replies favourable to War	*Replies against War*	*Indefinite*
Total	1	381	1

These figures need no comment.

Question 2: *Would you like to see another coming?*

	Yes	*No*	*Indefinite*
Total	1	382	0

In spite of the "propaganda" value of the films seen here is a devastating reply to the suggestion that the children cheer war scenes because they want war, and would welcome war. The same girl gave answers favourable to war in both Questions 1 and 2.

Question 3: *What do you think ought to be done?*

Main types of Reply	*Total*
Disarmament, Reduction and Control of Arms	123
League of Nations	122
Arbitration, Conference, Treaty	85
"Keep the Peace"	54
Fraternity, Thought, etc.	39
International Police Force or Joint Force	28
Indefinite—Anti-War	21
Pro-War	2
Pacifist View	17
"Try and Stop It"	14
"Prepare for War to Keep Peace"	15
Religious Action	4
"Show War Horrors"	4
Establish World Courts of Law	4
"Those who make it, fight it"	4
Fight	3
"Economic Boycott"	3
World Empire	3
Destroy Dictators	2

Significant features of the figures in the analysis of these replies to Question 3, Paper I, is the high scoring of the idea of "Disarmament" in an area interested in the manufacturing of munitions like Erith. Another feature is, whilst there is some support to the idea of an International Police Police Force, the necessary corollary of a World Court of Justice is almost uncanvassed. This is an omission in the discussion of the problem which clearly needs remedying. A feature, too, of the figures is the low frequency of replies indicating belief in religious methods of combating the idea of war. Are the wars of religion in the school text books partly responsible for this?

* Erith, Kent.

Question 4: *If England went to War with another Country, what would you do—if you were grown up?*

Affirmative Replies: (Would render assistance):—

Unconditionally	266*
If Conscripted	16
If Cause Just	17
Would serve as Non-Combatant	10
Total	309

* This figure includes certain girls twice over, under heads both of Munitions and Nursing.

Indefinite Replies:

Would Advocate Peace	89
Would Carry on	9
Would Fly for Safety	19
Would help Suffering People	16
Total	133

Negative Replies: Would not render assistance.

Complete Negative	20
Conscientious Objections	12
Total	32

These figures show a majority in favour of co-operation in the event of the emergency of war, yet a total of 208, between one-third and one-half, are in fact against unquestioning co-operation.

The figures also seem to show that the idea of national loyalty is well established, but that it is hoped it will never demand the sacrifice of war. Such expressions in affirmative replies as the following were frequent: "I would fight in defence of my country, but with the League of Nations (or arbitration, or common sense) it ought not to be necessary." An interesting fact is that all twenty who gave completely negative answers were boys.

QUESTIONNAIRE PAPER II.

Question 1: *Here are a number of adjectives, some of which describe War, and some do not. Cross out those which do not.*

Remaining Words	*Total*
Horrible	380
Dreadful	362
Wicked	354
Savage	333
Foolish	285
Useless	280
	1,994
Heroic	182
Thrilling	59
Glorious	9
Wise	9
Splendid	4
	263

The "anti-war" words score heavily against the "pro-war" words. "Heroic" is neutral. War can be heroic, but clearly there is not present the general opinion that it should be conducted in order to give opportunities for heroism.

Question 2: *Can you think of a good reason for going to War?*

	Total
Affirmative Replies	165
Negative Replies	211
	376

Main Types of Reason given	*Total*
Affirmative.	
Defence	76
To stop Aggressor	23
To increase Employment in Munitions	20
Conquest	17
To demonstrate the Foolishness of War	16
To defend Treaties	8
To settle Disputes	8
To encourage Heroism	8
"To make for Unity"	5
To enforce Peace	4
To give Discipline	4
To protect Trade	4
	193
Negative.	
Waste of Life and Treasure	29
Too Stupid	12
Why not Arbitrate?	5
Too Horrible	2
	48

(The negative answers were generally a plain NO.)

In this case many of the children seem to have been misled by the form of the question. They have in their replies to this query, attempted to find reasons because they concluded from the form of the question that they were bound to find reasons, although large numbers qualify their positive reasons for example, by saying, "I can only think that going to war is right when you have to defend yourself from attack—but with arbitration it ought not to be necessary."

Even so, a majority of answers quite definitely in the negative was obtained. Few children emphasised the idea of "good" in the sense of morally "good." It was clear that the causes of wars in history were in some of the children's minds when answering this question.

Question 3: *What do you think you will remember best of all the things you saw of the films and pictures of war that you have seen?*

Four little boys, eight or nine years old, dropped into a branch library over in the neighbourhood of Hell's Kitchen the other afternoon, and requested the attendant to read them an adventure story. She amiably selected a pirate story from the shelves and started in. It turned out that this particular book began with a great deal of verbose description, so she asked her audience if they didn't want her to skip that part and get into the more exciting passages.

"Sure," one of the little boys said, with enthusiasm. "We want plenty of hot lead."

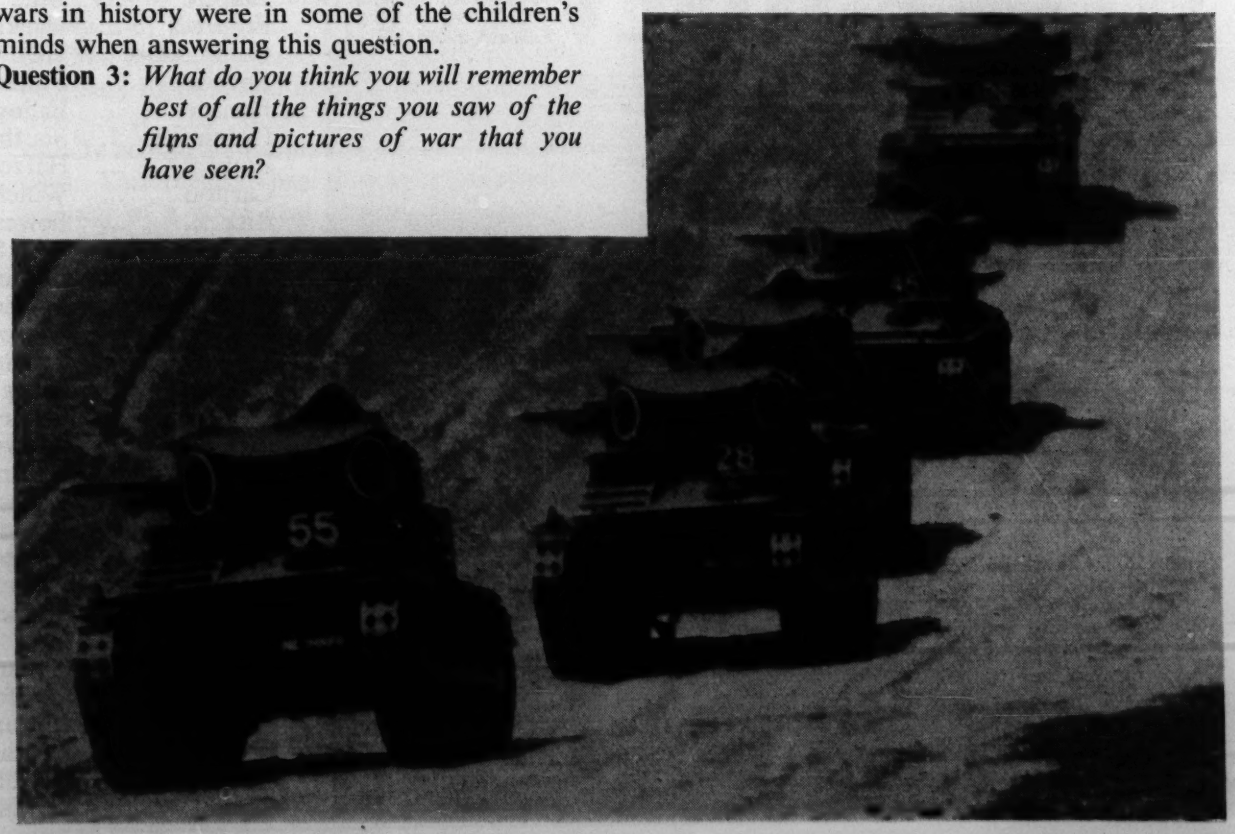
The New Yorker, September 26th

Main Types of Answer	*Total*
Dead, Wounded, Horrors, etc.	175
"Going over the Top"	63
Ambulance Work	59
English and Germans helping one another	57
Cheerfulness and Bravery of the men who Fought	48
Dead Animals and Horses	40
Guns	38
Bombs	21
Ships	15
The Trenches	11
After the Battle	11
Aeroplanes	10
The Mines	10
The Discomforts	9
Destroyed Homes	5
The Waste	3
Prisoners	1

The horrors of war even as mildly put over in propaganda films seem clearly to stand out as the main reaction.

Two interesting figures are those for interest frequencies in Ambulance Work and in the English and Germans helping one another.

Considerable interest was also shown in the sufferings of animals, whilst "going over the top" and the firing of great guns had, naturally, a fascination.



LIST OF BOOKINGS TO MATURE ON "MARCH OF TIME" SECOND YEAR

For its second year "MARCH OF TIME" has arranged contracts for showing in more than 1200 Cinemas. Below is a selection from a list that covers the British Isles and Irish Free State.

CINEMA.	PLACE.
Forum ...	Southampton
Futurist ...	Birmingham.
Plaza... ...	Regent Street.
Paramount ...	Tottenham Court Rd.
Capitol ...	Cardiff.
Westover ...	Bournemouth.
Kings ...	Bristol.
Paramount ...	Manchester.
Whiteladies ...	Bristol.
Paramount ...	Liverpool.
Regal ...	Torquay.
Paramount ...	Leeds.
Paramount ...	Newcastle.
Paramount ...	Glasgow.
Savoy ...	Brighton.
Astoria ...	Cliftonville.
Granada ...	Dover.
Central or Playhouse	Folkestone.
Rivoli ...	Southend.
Regent ...	Gt. Yarmouth.
Marina ...	Lowestoft.
Majestic or Ritz	Oxford.
Super Electra, Palace	Oxford.
Olympia ...	Newport, Mon.
Castle ...	Merthyr.
Beau Nash ...	Bath.
Pavilion ...	Ramsgate.
Silver Cinema	Worcester.
Theatre Royal	Preston.
Synod Hall ...	Edinburgh.
Palace Grand or Winter Gdn.	Blackpool.
Capitol ...	Dublin.
Grafton ...	Dublin.
Odeon ...	South Harrow.
Empire ...	Mile End.
Empress ...	Hackney.
Commodore	Hammersmith.
Forum ...	Fulham Road.
Forum ...	Ealing.
Dominion ...	Southall.
Embassy ...	Harrow.
Carlton ...	Winchmore Hill.
Ritz	Bowes Park.
Cameo ...	Bear Street.
Alma or Empire	Luton.
Bruce Grove	Tottenham.
Coliseum ...	Harrow.
Tatler ...	Charing Cross Road.
Tussauds ...	Baker Street.
Lido ...	Golders Green.
Ritz	Edgware
South Cinema	Hackney.
Hippodrome	Willesden.
Ritz	Neasden.
Olympia ...	Shoreditch.
Palaceum ...	Commercial Road.
Rialto, Plaza or Ritz	Maidenhead.
Hippodrome	Poplar.
Rex	Stratford.
Carlton ...	Upton Park.
Palace ...	Kensal Rise.
Coronation ...	Manor Park.
Capitol ...	Barking.

CINEMA.	PLACE
Princess ...	Dagenham.
Blue Hall ...	Edgware Road.
Dominion ...	Walthamstow.
Queens ...	Bayswater.
Regal ...	Uxbridge.
Majestic ...	Woodford.
Ritz	Harringay.
Savoy ...	Acton.
Savoy ...	Enfield.
Curzon ...	Mayfair.
Tatler ...	Liverpool.
Kings ...	Liverpool.
Princes ...	Liverpool.
Empire ...	Chatham.
Ritz Central or Palace	Maidstone.
Pavilion ...	Cork.
Grand Central	Dublin.
Majestic, Regal Super or Plaza	Gravesend.
Victoria ...	Cambridge.
Hippodrome	Rotherhithe.
Palace ...	Camberwell.
Playhouse ...	Balham.
Mayfair ...	Tooting.
Majestic ...	Mitcham.
Savoy ...	Croydon.
Hippodrome	Croydon.
Regal ...	Purley.
Majestic or St. James	Kings Lynn.
Savoy ...	Wandsworth.
Prince of Wales	Lewisham.
Capitol ...	Forest Hill.
Capitol ...	Blackheath.
Theatre ...	Elephant & Castle.
Hippodrome	Putney.
Savoy ...	Teddington.
Trocadero ...	Southport.
Wembley Hall Cinema	Wembley.
Odeon ...	Wimbledon.
Odeon ...	Barnet.
Hippodrome or Empire	Greenwich.
Odeon ...	Haverstock Hill.
State & Rialto	Dartford.
Odeon ...	Finchley.
Dominion ...	Hounslow.
Cranstons ...	Glasgow.
Hippodrome	Belfast.
Odeon ...	Derby.
Palace ...	Leicester.
Theatre Royal	Bradford.
Pioneer ...	Dewsbury.
Theatre Royal	Halifax.
Hippodrome	Sheffield.
Princes ...	Portsmouth.
Tivoli or Troxy	Portsmouth.
Cinema ...	Aberdare.
Radio Centre	East Grinstead.
Exchange ...	Lincoln.
Regal ...	Watford.
Odeon ...	Chingford.
Ritz	Doncaster.
Dorchester ...	Hull.
Majestic ...	West Hartlepool.
Elite	Middlesbrough.

Children & War Films—*contd.*

Question 4: *What could be done to keep War from ever happening again?*

Main Types of Answer	*Total*
League of Nations	151
Disarm	148
Friendship and Peace	83
Arbitration, Conference and Treaty	58
United World	27
Fight Aggressor	14
"Can do nothing"	10
A Plebiscite or Peace Ballot	7
World Conciliation	6
Pacifism	4
Use Religion	4
International Police Force	4
Describe War	3

These are interesting figures. This delayed Questionnaire gives an even greater reaction in favour of the League of Nations, and of Disarmament than was the case in Question 3 Paper I. This is evidence of these deeply ingrained ideas as the result of consistent teaching. But here again, ideas of World Law are almost non-existent.

Religion scores only 4 in both cases and in this paper the idea of "Can do nothing to stop war" (10) has crept in. One wonders whether the film exhibition caused discussions in the home, and in the second paper certain parental opinions are now expressed. References to the idea of a peace ballot in view of the recent National Peace Ballot were surprisingly small. Only one believed that increasing armaments would make for peace.

The general conclusion is, that in spite of much that may be feared to be war propaganda—pictures of reviews, tattoos, air displays, navy weeks, etc.—the real opinion of the young generation as to the undesirability of war is sound. The change of attitude in the teaching of History, Geography, and the emphasis laid in direct instruction on the League of Nations, etc., in the last ten to fifteen years, are clearly having effect upon young opinion.

There is far greater evidence that young minds know of, and are more ready to accept, the idea of world peace through collective action than there would have been in 1913.

An education of wider sympathies and of greater knowledge of the machinery of international government which the world, in spite of many setbacks, is laboriously building up, is clearly bearing fruit. The propaganda film—essential as it might have been in the emergency—is no longer propaganda to a new and clear-eyed generation.

These conclusions were borne out by an investigation undertaken by Mr. P. Edmonds, M.A., of the London Institute of Education, who, with control groups, tested children before and after attendance at a full military review of all modern arms of the service. Mr. Edmonds found the same vast body of opinion in the school children in favour of co-operative and sane methods of conducting world affairs. Whether these opinions would succumb to the emotional appeal of a call to arms we cannot tell, but we can safely say that no belief in aggressive and imperialistic war exists in the young people of to-day in Britain.

If the schools have built up since the war a generation favourable to world peace, then they have at least contributed in some measure to the solution of the social problems of our time.

Seven Years in the Making

The first attempt at a continuous psychological film-study of a child has been made by Fritz Putchstein in Germany. The camera was always concealed.

ON WITH LIFE! A film made by Fritz Putchstein in Germany, is the first attempt at a continuous psychological study of the same child from birth to the age of seven.

While accumulating the material for this experiment, its director has made a number of documentaries and is especially interested in the use of the film as observer and commentator on the physical and mental growth of the child.

At an exhibition of her marionettes and guinols in Berlin, Dr. Putchstein met Helene Lange, author of several books on children, who has lectured and broadcast not only in her own country but in Switzerland, on educational and psychological questions, and written articles also published in Italy. He realised at once that she was the right person to help him with the film *On With Life!* which he had already planned. Since then they have worked together on a number of productions.

The difficulties presented by the filming of very young children are many. To make matters more difficult Dr. Putchstein resolved that so far as was humanly possible the children should remain unaware of the camera. From the first the two children in his film have been accustomed to the necessary lighting and have suffered no ill effects whatsoever. The camera has always been hidden, usually behind a curtain, and a long distance lens used. This method has of course involved the wastage of a good deal of film but it has been proved well worth while by the natural results.

Continuity was also a difficulty as the attention of young children is easily diverted and they are liable to leave a game or occupation at the slightest notice.

A silent version of the film was shown in Paris at the recent Scientific Film Congress, and commentated by Helene Lange. It opens with what might be called an "imaginative prologue" with the dancing of peasants in national costume and an emphasis on the joy of living which, although it introduces some lovely photography, is rather at variance with the documentary spirit of the main theme. After a particularly beautiful shot of the mother feeding her child, the film is solely concerned with this world until we come to the "epilogue": where again the film widens its scope and lapses into the diffuse.

We follow the gradual control and strengthening of limbs, the development of sight and recognition, the sense of feeling growing with the realisation of a ball's roundness, the stage of throwing everything away, of pushing everything into one's mouth, then on from crawling to walking, and finally to the development of reasoning power in the overcoming of childish difficulties. Imaginative play in time gives way to curiosity and imitation of the grown-up world. A sense of guilt if felt at some prank and a consciousness of personal beauty and ornament is seen in the girl and soon the sexes play separately. Having forgotten the camera, we are brought back to the mechanics of the film with a nasty jar when the boy's envy of train-driver and chauffeur is illustrated by trick photography as he takes their place for a moment.

The "epilogue" of reconstructed fairy stories follows some amusing theatricals which provide an opportunity of showing the children's love of acting and display. Although much could be said for this section if it stood alone, it is not necessary to the serious purpose of the film as a whole. Throughout the film the photography is always excellent and never for a moment do the children appear to know they are being filmed. Ending on the "joy-of-a-large-family" note, the film must be taken as a document on human development, leaving aside whatever element of race or creed we may read into its interpretation.

Children's Play, a second film by Putchstein, traces the relation of traditional games to the seasons and explains their origin in the phases of growth of mind and body. Dolls, for instance, may be said to represent the imagination, while marbles call for intellect and calculation and drawing fills the need for individual creative achievement. Dr. Putchstein shows that children are much happer finding their own way and inventing means of play than when over-indulged by their parents. The importance of the dramatic play is emphasised and the film demonstrates how a group of children made their own theatre and wrote and staged their own productions.

Fritz Putchstein has caught a vitality and spontaneous humour as far removed from the studio child-film as the mechanical doll from reality, hence his films serve to sharpen our own unconscious observations and clarify a sense of logical sequence in child development.

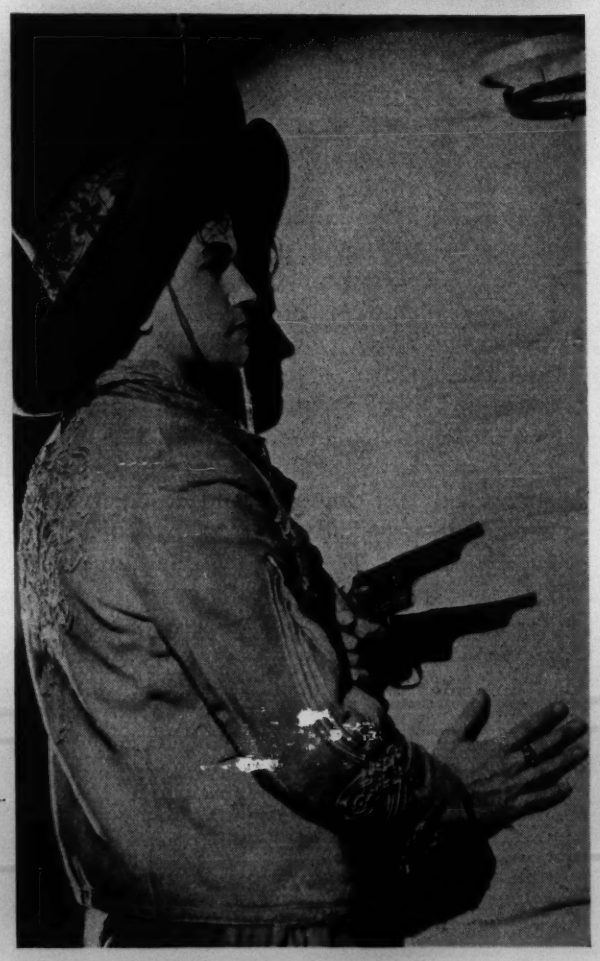
PATRICIA HUTCHINS

Daniel Boone's covered Wagon Train sets out. (*Courtesy—Radio*)

Return of the Western

—*With new treatment and new appeal*

(*Guns of the Pecos—Warner Bros.*)



(*Viva Villa—M.G.M.*)

WITH *Texas Rangers*, *Daniel Boone*, and *The Plainsman*, Westerns again rise to a high place in movie programmes. Westerns, that is, with a difference; for though the ordinary "quickie" type retains appreciative audiences at the smaller suburban and provincial cinemas and at children's shows, they rarely appear at the larger theatres.

The continued appeal of the Western, which dates from the earliest days of cinema, is easily understood. Westerns offer complete escape from everyday life and its environment; set against natural backgrounds they help to satisfy the nostalgia of the city dweller, not many generations removed from the soil; they tell, as a rule, a straightforward story of struggle between man and man, between man and nature, between current conceptions of right and wrong; and the problems with which they deal are, as contrasted to the complexities of modern industrial life, simple ones, settled by direct action.

The decline of the Western was due to many factors. Chief among these was the sophistication of the audience; while the Western stood still, audiences became more exacting in their demands. The greatly improved technique took producers into indoor studios. Efforts to treat the Western in a historical setting, as in *Covered Waggon*, evoked little response. The coming of sound pushed Westerns still further into the background and, even if the producers had not been obsessed with the need to use the human voice all the time in every picture, the frailness of the new sound equipment made outdoor pictures seem risky.

Later efforts to bring the Western into line with modern tastes by introducing singing and dancing on musical comedy lines failed because the vital elements of the Western, movement and action, were either very much reduced or removed entirely.

A recent example of a more sophisticated, musical Western is *The Gay Desperado*. An out-of-the-ordinary story angle, some good camera work and amusing dialogue but the action is repeatedly suspended for song interludes.

The best of the new top-liner Westerns are not, as some suggest, just better photographed, more comprehensively treated versions of the old Bill Hart gun-play pictures. The ingredients of the old "wild Westerns" are there all right; the sweep of movement against vast natural backgrounds, the rapid action and the comparative simplicity of plot and characterisation.

But films like *Texas Rangers*, *Daniel Boone*, and *The Plainsman*—and even some of the new "quickies"—bring historical perspective and a social consciousness to the apparently never-ending battle of law against outlaw and settler against Indian. The old Westerns made the individual a law unto himself; the new ones tend to emphasise the need to control the individual in the interests of the community. *Texas Rangers*, a magnificent picture of its kind, shows this clearly in the gradual and unconscious winning over of two outlaws to the cause of law and order and the death of the third that order may exist in the state of Texas.

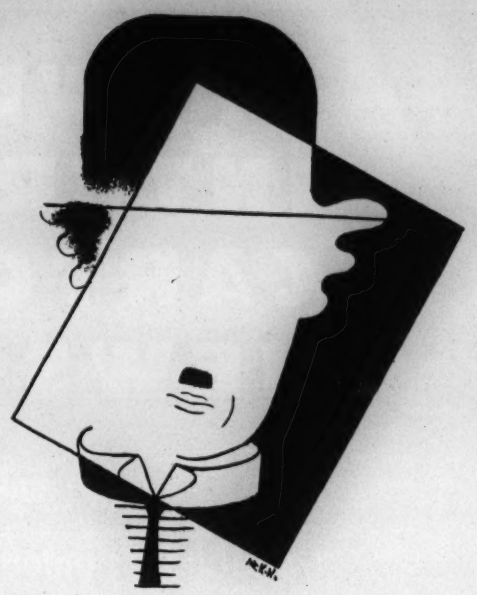
True, the history leaves much to be desired, particularly in the case of the Indians who, despoiled of land and livelihood, rose against the white settlers only to be ruthlessly crushed and reduced to a demoralised remnant of a once great people. Hollywood has dared to tell something of Mexico's national struggles and wrongs at the hands of the United States, notably in *Viva Villa* and in *The Robin Hood of Eldorado*. But they show no sign of coming nearer home and presenting accurately the Indians' side to the dramatisation of the pioneering days.

The new appeal of the Western is due to a large extent to the economic circumstances of the last few years. To jaded cinema audiences, uncertain of direction and helpless individually to cope with the social forces affecting their lives, the dramatisation of the lives of men who burnt and shot their way from one side of a continent to the other, turned wastes into fertile plains, deserts into railroads and cities, and built up a nation in the process, offers welcome contrast to their own helplessness, vicarious exultation in the heroic, and escape from present-day surroundings.

RICHARD CARR

Character versus Personality

Sinclair Hill, Grosvenor's Director of Production, discusses character creation in relation to literature, the stage and the screen



That the motion picture, with its visual and aural appeal, and its tremendous advantages over the written word, has created no characters of its own comparable to the giants of literature, or even of the stage, is a charge that has been repeatedly made against the cinema.

It is pointed out that throughout the history of literature, even from the beginning of story-telling, the creation of character has been recognised as one of the highest and most important forms of the art.

One recalls, for instance, such immortals as those which strode through the pages of Dickens: Mr. Pickwick, Oliver Twist, Scrooge and all the others.

Has the screen given us a David Copperfield, or an Ivanhoe, or a Sherlock Holmes, or even a Ulysses or a Hercules?

Even children's stories have given us Cinderella, Dick Whittington and Alice (in Wonderland).

The stage has contributed the celebrated characters of Shakespeare, and in lighter sphere the Gilbert and Sullivan celebrities, and Peter Pan.

But when we try to recall any great characters which have been created by the screen (except, of course, those which have been portrayed from literature) the task is not easy.

The screen, of course, has created original characters of its own, but only very, very few. Why is this?

To obtain a really satisfactory answer it would be necessary to examine the question with far greater detail than is possible in a single article. But there are some points that are obvious.

In the first place it may be pointed out that whereas a film is only seen once by the average person, books can be reprinted again and again. Stage plays, too, may be obtained in book form, whereas the publication of film scenarios is an extremely rare practice chiefly due to the fact that scenario technique is not understood by the general public.

It may also be said that literature has the advantage of publicity during successive generations, and that the effect of this publicity is to place a character constantly before the public.

The cinema, it is true, has its own publicity department, but the difficulty here is that cinema publicity is concentrated upon the *player* rather than the *part* simply because the public is more interested in the personalities in a picture than in the characters it presents.

If William Powell or Myrna Loy are advertised in a new production the majority of filmgoers see the picture because of the enormous appeal of the personalities of Mr. Powell and Miss Loy. Were these two players set the job of playing character rôles, and were they accordingly heavily disguised to this end, their own personalities would vanish. Consequently the thousands of filmgoers who had gone to the cinema to see Mr. Powell and Miss Loy, and to see these stars only, would be disappointed. The picture might be a financial failure and the producer would suffer.

It must be remembered that the producer of a film is a business man. His job is to supply the sort of entertainment that will enable his company to pay dividends. It is up to him, therefore, to try to the best of his ability to give the public what it wants. If that public is more interested in personalities than in characters that is not the producer's fault.

It has long been a policy of the screen to present characters that have been drawn from books and plays, but here again the characters are invariably adapted or chosen to suit the personality of a certain star.

It might be argued that the writing of original stories for the screen would enable the cinema to create outstanding characters of its own. But even under these conditions most stories would still be written to fit the personality of a star.

Take the case of Greta Garbo as an illustration of my point. Miss Garbo has long been one of the biggest star attractions in the world. Did the majority of people go to see *Queen Christina* because they were interested in an historical character or because they were interested in Miss Garbo?

Do the masses go to a George Arliss film because they are attracted by the idea of seeing Cardinal Richelieu or Alexander Hamilton, or because they want to see Mr. Arliss? The answer, I think, is obvious.

But despite all this the fact remains that the screen has created one or two great characters of its own. Charlie Chaplin's little tramp, for instance, is as much a creation of the screen as say Mr. Micawber is a creation of literature.

Chaplin's tramp could not have been created with the same effect in any other medium, literary or dramatic. It is something purely visual and essentially filmic. But it is a creation not of the talkies but of the silent screen; a character created and made famous long before the advent of talkies.

It is a point of significance that whatever characters the screen has created were contributed during the period of silent films. The German, *Dr. Caligari*, made just after the war, is still remembered as an original screen creation. The comical creations of Max Linder, Larry Semon and the pre-talkie Harold Lloyd still cling to memory.

Undoubtedly, this is due to the fact that silent films were so much less dependent upon literary and stage attributes for their success.

But here I must stop and pay tribute to one person who has produced an original sound-screen character—Walt Disney.

Mickey Mouse is a real character, a creation that to my mind lives and takes his place with the best of them. Mickey is known and loved by young and old throughout the world. When he is on the screen he is very real. More important still, when he isn't amusing the eye he lives on in the imagination.

But Mickey, real and famous as he is, is merely a cartoon, a funny little animal creation with no prototype in real life.

Will it be left to Chaplin and to this fantastic little figure we call Mickey to fulfil the two greatest creative personalities of the screen?

TRAVEL · INTEREST · CARTOONS · NEWS ·

These subjects make up a typical hour's entertainment at the Tatler—the theatre that specialises in non-fiction and documentary films.

Prices 6d. and 1/-

TATLER THEATRE

GAUMONT-BRITISH THEATRE

CHARING CROSS ROAD, W.C.

YOU CAN BE SURE OF

SHELL

THE LATEST TECHNIQUE

in documentary film production calls for direct recording of the actual scenes shown. A picture with AUTHENTIC SOUND tells the story more vividly than a continuous and often tedious commentary:—

GET REALISM ON YOUR SOUNDTRACK!

FOR ALL MOBILE RECORDING & FILM PRODUCTION CONSULT

LEEVERS, RICH

AND COMPANY LIMITED

47-48 BERNERS STREET, LONDON, W.1

Tel. MUS. 4141.

CONTRACTORS TO THE LEADING PRODUCERS OF ENTERTAINMENT DOCUMENTARY AND PUBLICITY FILMS

SEE THIS SPACE IN NEXT MONTH'S ISSUE FOR AN ANNOUNCEMENT OF SPECIAL INTEREST TO

DOCUMENTARY FILM PRODUCERS

The New Technique of Screen Writing

A Practical Guide to the Writing and Marketing of Photoplays

By

TAMAR LANE

342 pages **9 × 6** **15/- net**

THE author, who is an editor, scenarist and executive connected with several prominent West Coast studios, deals not only with the theories but with the concrete facts and conditions to be met by the writer who hopes to succeed commercially in the cinema world. He not only shows how screen manuscripts should be written, but explains how it is done in the studios.

In addition to the chapters on photo-playwriting, the book includes specimen scripts of (1) an original screen play, (2) a treatment or adaption, (3) a detailed shooting continuity.

McGraw-Hill Publishing Co. Ltd.

Aldwych House **London W.C.2**

ROMEO AND JULIET

A Discussion between Val Gielgud and C. A. Lejeune

IN the remarkable printed programme accompanying this very remarkable film, the late Mr. Thalberg is good enough to pay a tribute to Shakespeare as a poet. This was perhaps necessary, as readers of this programme are apparently supposed to be interested principally in the number of bricks employed in building 'Verona in Hollywood,' and the quantity of food consumed daily by the donkey included in the mammoth cast. They could hardly have been blamed accordingly had they wondered just who the William Shakespeare, set down as the author of this picture, really was. But there is no doubt about it. He is England's most famous poet, whose work has suffered this transformation into 'something rich and strange,' both epithets being blatantly operative. Is it very old-fashioned to wonder, after a visit to this picture, whether the time has not come to start a crusade for saving Shakespeare for his own countrymen, however much they may have neglected him in the past? Professor Reinhardt turned *A Midsummer Night's Dream* into a Hollywood nightmare, complete with a miniature Tarzan as Puck, and four charmingly up-to-date products of co-education as the lovers. Dr. Czinner made *As You Like It* as he, and possibly as Sir James Barrie, liked it, with the appropriate backgrounds of iced confectionery and a complete domestic zoo. M. Komisarjevsky, not to be outdone, produced *Antony and Cleopatra* so originally as to be literally unintelligible. Finally Mr. Thalberg—and again I call his own programme in evidence against him—proudly presents the Immortal Lovers under the caption of 'Boy Meets Girl—1436.' This is getting down to brass tacks with a vengeance.

The film, I hasten to add, is not without its points. It is very easy to follow. It is luxuriously mounted. It contains quite a large number of Shakespeare's lines. And it contains a splendid performance of 'Tybalt' by Mr. Rathbone, and a pretty good 'Capulet' by Mr. Aubrey Smith. I suggest, however, that not Capulet retainers by the score nor Montagues by the hundred; not all Mr. Messell's decorative designs; not an orchard wall hundreds of feet high, nor a banqueting hall the size apparently of Olympia; not all these beauties and more, can compensate for the fact that neither Miss Shearer nor Mr. Howard give performances even faintly recognisable as the characters which they are supposed to represent. Miss Shearer gives an inoffensive recitation of her lines, quite without passion or dramatic power. Mr. Howard looks supremely uncomfortable, is fortune's fool and defies the stars, with the same conviction and no more than that with which he more usually plays the part of inhibited and palely pathetic young heroes of conventional modern pictures. It is not enough. Mr. Barrymore and Miss Edna May Oliver, who might in the circumstances be reasonably expected to steal the honours, give performances of unedifying caricature. I remember Mr. Barrymore's 'Hamlet,' and I feel that the responsibility upon Mr. Cukor, who directed the picture, is a heavy one.

It only remains to add that the film is credibly reported to have cost £400,000, and to wonder whether all the criticism which has hailed this apotheosis of vulgarity as a masterpiece, is on the side of 'the big money' as well as the big battalions.

VAL GIELGUD

IN ATTACKING the film version of *Romeo and Juliet*, Mr. Val Gielgud falls into the usual fallacy of the amateur film critic. He assumes, and bases his arguments on the assumption, that there is a close similarity between the stage and the screen; that the film is a kind of derivative theatre, a studied aping, as it were, of a very reverend Professor by a cheeky and precocious schoolboy.

You cannot argue with anyone if that assumption is to be the basis of the argument. The stage and the screen have little in common. The one is an art. The other is largely a science. If Mr. Gielgud doesn't believe that the screen is largely a science, let him one day see what happens to a film from the moment it reaches the floor to the time it arrives at its première. What happens to it on the floor is a mere prelude to the technicalities that surround it from then on.

Let us leave the stage to look after itself. If it pleases Mr. Gielgud I am cheerfully willing to admit that the theatre may still be more successfully Shakespearean than the cinema. It ought to be. It has been practising Shakespeare for 400 years.

Romeo and Juliet as conceived by Hollywood may be "the apotheosis of vulgarity." Mr. Gielgud is entitled to his opinion. But he is not entitled to claim more than that it is his opinion. Other people have different opinions. In the absence of proof that Mr. Gielgud is an infallible arbiter of elegance, the other opinions have also a claim to be heard.

The chief merit of *Romeo and Juliet* as a film is that it has made for millions of people the world over an exciting and persuasive story of what, for the majority of those millions, has been little more than a tedious school exercise. It has made them conscious that Shakespeare was more than "England's most famous poet," a fact that was never likely to touch them very nearly. They know now that he could tell a good story in an exciting way, and that he was as well aware of the actions and reactions of men and women on one another as any modern novelist. It is a safe bet that many of those who see *Romeo and Juliet* in the cinema will go back to their forgotten volumes of Shakespeare to see if the other stories are as good as this one. Is it a crime to make people do that?

Mr. Gielgud, of course, is entirely entitled to his opinion that Mr. Howard and Miss Shearer give performances that are not "even faintly recognisable as the characters they are supposed to represent." But that is also just his opinion. My own opinion, equally valid, is that Mr. Howard's work is scholarly and Miss Shearer's moving and almost impeccable. And since Mr. Howard is plainly labelled as Romeo, and Miss Shearer is boldly announced to the world as Juliet, I am sure that not even the most nit-witted member of the audience could believe that the one was really playing Tybalt and the other Juliet's nurse.

In any case, the vast majority of film-goers will go into the cinema primarily to see Mr. Howard and Miss Shearer in anything they do, and only secondarily to see *Romeo and Juliet*. If they find themselves enjoying Shakespeare, as it were, by the way, so much the better. Mr. Gielgud, I fancy, has overlooked, in the excitement of playing paladin to Shakespeare, that fact that the chief function of any film, if it is to exist at all, is to entertain, and that the greater the number of people it entertains, the better it fulfils its function. Not even Mr. Gielgud claims that this film is not entertaining. It even, I gather, entertained him.

Finally, let us by all means start a crusade for saving Shakespeare for his own people, but let us be very clear before we start. What are we going to do with him when he is saved? If we are going to put him behind a barrage of expensive theatre seats, confine him to the limits of a West End stage, and deprive all but a few thousand middle-class people of the privilege of hearing him, we had better let Hollywood get on with the good work of providing "vulgarity" for the vulgar, and spreading his knowledge, his humour, and his humanity throughout the world.

C. A. LEJEUNE

We are glad to publish the following comments on a recent "World Film News" article, "Tradition Retards Indian Film Progress," by Winifred Holmes (September number), and the additional information about India film affairs, supplied by Ram L. Gogtay, editor of "City Lights" and the Indian Film Almanac. His survey is based on the films exhibited in Bombay from January 1st to October 15th, 1936. The pages of "World Film News" are wide open for what one feels may be a very dramatic answer from the Mohammedans. But no "butchers' knives," please!

INDIA ANSWERS BACK

By Ram Gogtay

BOMBAY, BEING THE CENTRE of film activity, in production, distribution and exhibition, it peculiarly lends itself to an authentic pulse of the trade in India.

If in 1926 there were 26 producing companies, though no more than half a dozen of them of a permanent character, in 1936 there are no more than 50. The number is not even a full hundred, let alone the "hundreds" mentioned by Mrs. Holmes, unless she has used the numerical only in a figurative sense. Of these 50, only 13 producers have their own studios, though only 3 out of these 13 can stand comparison with the well-equipped ones in the West. All the remaining 37 producing companies shoot their pictures in the two hire-out studios, one owned by a Moslem firm and the other by a Hindu firm. These were established to give production facilities to the independent producer, whose history has been so tragic that, with the exception of a few, the first picture has also been the last. Of the other 13, some are willing to hire themselves out when not occupied in production. The total number of pictures produced by these 50 companies in the current year is 73 only and this number will not exceed 91 by the end of the year 1936.

Among the Producers 45 are Hindus, only 3 are Mohammedans. The latter produced a Moslem subject each; but the Hindu producers produced 19 subjects which could have appealed to both Hindus and Mohammedans. Among the producers are included 7 concerns whose staff is cosmopolitan so that the subjects they generally produce are of common interest. Of the three Mohammedan producers, one concern is dead, the second is precariously producing another picture, while the future activities of the third are not known so far. Both are dependent on the financial returns of their first efforts, and if these are unsatisfactory they may also die down.

Moslems are incapable to-day of producing their own pictures. Here and there there may be a Mohammedan director, actor or actress, but so far only one is a partner in a concern jointly owned with a Parsi, which has regularly been producing pictures since 1926. The two mentioned in the last paragraph are not yet on a permanent footing. The cause of this is that the Mohammedans compared to the population of other communities are so illiterate that a purely Mohammedan subject would not be a paying proposition; these Mohammedans love only stunt pictures, and they are still patronising the Wild West American serials or the Indian stunt pictures produced by non-Mohammedan producers. The insignificant proportion of the cultured among the Moslems see any film they like whether Indian or foreign. Not being a cultured community, the Mohammedans are religious fanatics imbibing the doctrine of their Teacher who enforced Islam at the point of the sword, and as such a single word against their religion or their heroes is objected to. Even in a historical subject like the affection between Zebunnisa, the daughter of Aurengazeb, the Emperor of Delhi (1658 to 1707) and Shivaji, a Maratha chieftain (Hindu by religion having equal respect for Islam) when presented in a stage play was sufficient for the Mohammedans to rush with butchers' knives on the stage; the actors had to flee for their lives; pandemonium was created in the theatre; and the play had to be banned in the interests of public peace, until the rôle of Zebunnisa was transformed into that of a Rajput (Hindu) princess and the entire theme of the play altered. The film censors in the interests of public peace had to ban a couple of Moslem subjects, plunging the producers into total loss, since when the censors have insisted on examining Moslem subjects in advance of production and then too without ultimate guarantee of certificate of exhibition. No producer is, therefore, prepared to launch on a Mohammedan subject under these impossible conditions.

The Motion Picture Society of India have not been able to influence Government to reduce the duty on raw films. The influence of the Society has reacted in a negative manner by their suggestion to increase the duty on foreign exposed positives with a view to utilising the increased receipts in reducing the duty on import of raw films, so that every 8,000 feet of foreign film now pays £100 import duty instead of £65, which under the then existing drawback regulations if the film were returned to the country of origin within two years from date of import amounted actually to £8 2*s*. 6*d*. The drawback regulations have, however, been abolished altogether since January, 1936.

There is no quota system whatsoever in India, either for British or Indian films. There will be no vestige of a quota unless and until India becomes a one-language, one-caste and one-creed nation.

Dr. Madhurika (Sagar) was popular because of the star and not because of the theme, which was the most unnatural for Indian life, and took flagrant liberties with medical etiquette. *India Speaks* was never released in India, and moreover its distribution was offered to R.K.O. Radio Pictures, who refused to handle it, and not to Paramount. The Motion Picture Society had nothing to do whatever with the banning of the picture, because in the first place no distributor was prepared to distribute it in India, and secondly it was already banned by the British Government on account of the agitation against the book *Mother India* before India knew that the film had been produced. *Bengalee*, which was presented in India under the title *Lives of a Bengal Lancer*, a Paramount and not an R.K.O. release, was never banned in India; on the contrary it received unqualified reception throughout. All the objections were mostly based on Mr. Subash Chandra Bose's outbursts while exiled in Europe, and were mostly from the so-called national-propagandists who had never seen the film for themselves and took Mr. Bose's word for Gospel truth. The only objectionable statement in the picture repeated more than once was that India was in the hands of a handful of British soldiers, which is a statement of fact and not open to controversy. The fact is proved by the help of soldiers needed to settle the riots happening now and again through communal disputes.

Government have passively recognised the importance of films in education, but actively they were not even conversant with the League of Nations convention on the subject until the writer apprised them of it. They have not yet officially informed the Censors that such a Convention has been ratified by India, so that the Censors have most unjustly certified educational films like those of Professor Julian Huxley's (Gaumont-British-Instructionals) as entertainment films. Neither have they formulated any special definition of their own. *The Government is most apathetic in film matters.* None of the Government Departments produce films. The Railway Board spent about £5,000 on producing travel films, but they were so worthless as to be discarded. The Red Cross have produced a film of their work and the Indian Tea Association had offered a prize for a scenario of a tea-propaganda film, but nothing further is known. Educational film production is not attempted by anybody whatsoever. Producers of features do not yet believe in them; those who believe in them have not the wherewithal to produce them; and Government are singularly silent on the subject.

"Valuable but Biased . . ."

is

WINIFRED HOLMES' Comment on Gogtay's Article

Stills from recent Indian productions.

It is most gratifying when an article arouses controversy and provokes criticism. Mr. Gogtay's information and remarks on the Indian situation with regard to films is extremely valuable as he is intimately concerned with the industry and writes direct from India. Perhaps, however, the fact that he *is* so closely connected with the making of films has its drawbacks and prevents him from being as unbiased as a mere pen-pusher would be, who collects information from every available source and sifts it to make as comprehensive a survey as possible.

One can never, on the other hand, be absolutely sure that all this information is correct, and can only apologise when a misapprehension has occurred. For instance, some of my facts concerning the activities of the Motion Picture Society of India seem to be far from correct. May I suggest that the Society answers for itself? Mr. Gogtay has little good to say of it. It should be glad to defend itself.

In company with the Editor, I too hope that a member of the Mohammedan community will reply to the allegations of illiteracy and savage fanaticism made above. To an outsider the writer's comments on the subject are more than invidious, especially in the light of the recent communal riots which are a gory recurring feature of Indian life, pointing not only at the religious zeal of the Moslems, but also at the fact that there is equal Hindu fanaticism.

It is true that Mohammedan film production is only a fraction of that of the Hindus and Parsis, but a start has been made and Mr. Gogtay himself mentions the formation of three Moslem producing companies, two of which exist to-day, whose policy is to make films for their religious compatriots. It is perfectly true therefore to state that "Moslems are now producing films especially for their own people."

Mr. Gogtay's first paragraph is also likely to rouse criticism in India. Calcutta is a big centre of film production and though it may not produce as many films as Bombay—I should like to have information about this—it has certainly been responsible for some of the best films yet made in India. One of these is *Devdas*, which my Indian friends have praised highly to me.

If Mr. Gogtay tilts at my general term "hundreds of film companies," which may, I admit freely, be somewhat of an exaggeration, I must on my part ask him politely to quote me more accurately: "In 1921 there were 21 producing companies in India." Mr. Gogtay quotes me as saying there were 26.

I was hitherto unaware that *Lives of a Bengal Lancer*, which I know had a great success all over India, had ever borne the name of *Bengalee*. The film *Bengali* which I mention as having been banned is one of which Mr. Gogtay may not have heard. I again refer him to the Motion Picture Society of India.

Concerning the Government's attitude towards films, I am more than glad to hear my milder words supported by such a vigorous attack on its apathy in film matters, specially for the advance of education. My own conversations with high officials, both Indian and English, at India House and the India Office, showed me that the Government is not unaware of the cinema's possibilities and importance, but that lack of revenue is so far responsible for its tardiness in taking action. This I mentioned in my article.

Finally, with regard to my references to shorts of agricultural reform, I can only refer Mr. Gogtay to the official sources for information laid open to me at India House. I am extremely interested to hear that the Railway Department's films were too bad to use; this did not appear in the Blue Books I pored over. That films of tea-planting conditions in Assam are used to recruit labour in other parts of the country is a piece of information given me by members of the Indian Tea Association.

SIXTY MILES TO SEE A FILM

"In Australian townships the people turn out en bloc. . . more regularly than to Church"

"Many a weak Film passed muster because of the sound of the English Voice"

BY I. McAULEY

Our Australian Correspondent

FILM PRODUCTION IN AUSTRALIA has now passed its infantile and reached its juvenile stage. Quite recently there has been an outburst of productions, by several different companies, which have shown serious attempts at making films to compare in standard with those of the outside world. We still have a long way to go before we can make films as good as the best of those of England and America, but at least our more recent productions are a great deal better than the rather terrible "On-Our-Selection" type of thing that seemed to be all that we could produce at first.

Australia has the advantage of an ideal climate and the strong light and clear air that is necessary for good photography, combined with great variety and beauty of scenery; but until recently has been hampered by lack of knowledge, lack of technical skill, experience and equipment, lack of good scenario writers and good actors and actresses. All this is changing. American technicians, American actors, and American directors have been imported from Hollywood to help and teach us—and not only Americans. The recent Australian film, *Flying Doctor*, was made by National Studios in association with Gaumont-British, and was directed by Miles Mander from England, though the leading part was taken by Charles Farrell, from Hollywood.

There are, at present, over a dozen film producing companies in Australia, the chief of which are: Expeditionary Films, whose director Charles Chauvel, an Australian, has just produced *Uncivilised;* National Studios, which produced *Flying Doctor*, in association with Gaumont-British; Commonwealth Film Laboratories Ltd., which is at present working on a film called *Mystery Island*, with Lord Howe Island for background; Cinesound, which makes pictures of topical events, and Australian scenes and industries, with a commentary often by Charles Lawrence; and Fox Movitone, which does much the same kind of work.

All these companies have their headquarters in Sydney.

Another film that has recently been made in Australia is Zane Grey's *White Death*, in which the author plays the part of hero to a young Australian heroine. It is a story with the Great Barrier Reef as its setting. For the making of this film Zane Grey had his own manager and producer, and the indoor work was done at the Cinesound Studios.

During his work on this film Zane Grey said that as a background for motion pictures Australia is outstanding. "With the broad sweeping canvas of your out-back, the tropical north, and Barrier Reef islands, the pearling fleets, your gold, silver and steel, and the bustling activities of your modern cities, there is a cavalcade of romance and drama worthy of the screens of the world."

This is true, but so far our main weakness has been the quality of the stories. There has been a tendency to superimpose poor imitations of the American type of story upon an Australian background, with results that are inevitably bad. And there is another thing—Americans cannot play Australians any better than they play Englishmen.

Charles Chauvel, though not yet successful, is attempting something better. He seems the only one who treats film production in the light of an art, rather than an industry, and is trying to create something that springs essentially from the character of the country and its people. Two years ago with *Heritage*, a film that marked a big step forward in Australian production, he won first prize in the Commonwealth Competition for the best Australian produced film. In that, a review of Australia's history, taken through several generations of two families, from its first settlement by whites to the present time, he did produce something that imitated neither American nor English plays, but sincerely tried to show the Australian character in the process of formation, and an endeavour on the part of some of its modern younger generation to meet one of the problems of the moment—the problem of the land, and the pull of the pleasant city life, with all its material advantages, against the necessity for development of the out-back. In this he tried to show how much depends upon the women, how much they have to sacrifice and endure, and yet how necessary it is that they should.

Compared with world standards this film was not among the best, or the second best, nor was its acting nearly in the first class. It could have been drastically cut with advantage, but it had its good spots as well as its bad, and there were several small, but rather subtle touches that spoke, to those who know, of Australia, and no other country in the world.

Chauvel's latest film, about the Australian aboriginals, *Uncivilised*, has had the misfortune to displease the Commonwealth Film Censor, who refused to allow it to go out of the country while it contained a scene in which the heroine swims naked in a jungle pool, and another which contains the strangling of a "killer" aborigine. An application has now been made to the Films Appeal Censor for these scenes to be retained in the film which is to be released in both England and America.

In Australia nearly everyone goes to "the pictures" as they are most generally called. Quite a large section of the public goes undiscriminatingly to every change of programme at its local theatre. In any country township that boasts a picture theatre the inhabitants turn out, almost *en bloc*, more regularly to the Saturday night change of programme, than to church on the following morning.

When *The Barretts of Wimpole Street* came to a certain township in New South Wales, the people of the surrounding district drove on a winter's night, over boggy roads, thirty and sixty miles to see it, because they had heard it was "good."

Owing to the scarcity of good plays on the legitimate stage, or of almost any plays at all, the cultured and intellectual section of the public goes to the pictures in the same way that its counterpart goes to the theatre in London. So that, though amongst this mass of Australians who regularly visit the films a certain number are merely gapers, a large proportion are intelligent and critical watchers, and one hears the films criticised often with fervour and common sense, in buses and trams, in suburban homes, and in academic circles. At the moment *The Shape of Things to Come* is being discussed in almost every home. About a year ago people became hot and argumentative over the merits of Noel Coward's play *The Scoundrel*. It is interesting to note that the films that cause the most discussion are generally British.

One of the greatest advantages that British films had over American films when they first began to be shown in Australia was the sound of the English voice. Many a weak film passed muster just because of that. Added to this advantage was another. Australians, both those who have been to England, and those who have not, love to see English rural scenes upon the screen, and a view of Westminster, or Trafalgar Square, will warm their hearts with a possessive interest that a picture of the Statue of Liberty will fail to arouse. Australians on the whole feel themselves more in harmony with the British type of sentiment, humour, dialogue, and restraint of acting than with the unrestrained sentimentalism and spectacular displays of the American films.

SHOT-GUN WELCOME FOR MOVIE-MAN

Jack Glenn, a March of Time visitor from U.S.A. tells of lively experiences when filming items for M.O.T.

PERSONAL: Experiences that helped me qualify for work on *March of Time:* newspaper reporting and feature writing in Texas, New York and Paris; contact work and publicity work for Christopher Morley, Katherine Cornell and others; two years circling the world making movies—travel shorts and comedies—acting, directing, script-writing, cutting and editing; playing parts in feature movies like *Moonlight and Pretzels*, *Frankie and Johnny*, *Annapolis Farewell*; writing, directing and editing commercial and news (topical) movies in New York; two full years of stock as leading man and juvenile and also several productions. In and out of journalism in one form or another for eighteen years (since I was fourteen), working way through college at newspaper work, cartooning, biological illustration and research. It all comes in handy on *M.O.T.*, even to three years as cheer leader at my college (Rice University, Houston, Texas). The cheer leading experience is valuable in handling crowds on a large set-up—keeping them in good humour, etc. . . . This all, of course, as a sample of backgrounds of most employees of *M.O.T.* Crazy people who somehow did strange and diverse things that helped to qualify them for their present work.

ANGLES OF STORY-GETTING: The Father Divine subject brought forth lots of amusing things. Main difficulty was that Divine was GOD and must always be treated as such. Could give him no suggestion, as he condescends to suggestions from no mere man; hence suggestions as to scenes had to pass up through the angels (Faithful Mary, Heavenly Peace, Sweet Determination, Brother T.O. (Tree of Life), John Eunuch Tree, Gracious Lamb, etc.) and then these same ideas came back to the movie man as the ideas of Father Divine. Another difficulty was that once Divine got to talking and the camera was turning, no one could shut him off, as the word of God is sacred and all his words must be preserved (eight secretaries are constantly with him taking down all words that fall from the lips of God and also all words spoken to him). Naturally while God was sermonising away at four cents a foot (raw stock cost—not to mention the lab) cameramen and director were appealing to another God to have mercy on their souls. Had to make out occasionally that camera had broken down in order not to run out of film.

Had to wait for "spirit to move" Divine sometimes before he would come out after we had been waiting for him for hours. On one occasion was attacked by black, fanatical ex-killer who thought for moment that we were not under Father's blessing in getting the movies. He grabbed our eight thousand dollar camera and tried to smash it and was only prevented from doing so when we reminded him that Father was against all violence and threw the fear of God into him by looking at him unwaveringly in the eye and telling him that we would see that Father punished him properly. He broke and ran.

At confession meeting in Heaven Number One (113th Street, Harlem, New York) one night we succeeded in getting some marvellous scenes by reminding them that although God was four stories above in the flesh, he was very near them in spirit and that they must feel his Presence and forget about us, not look at the camera, etc. They went to it with great emotion and not a one looked at the camera. Some of the real confessions that we got on the film were so interesting (intimately so) that they couldn't be used for public exhibition.

Father Divine gave us his blessing when we went on the stormy North Atlantic to get the fish story and 11 days later we came into Boston Harbour from a very rough and dangerous trip with 187,000 pounds of cod and haddock (the ship's largest catch ever), and received the largest price the Captain had ever had. And I blush to confess that after weeks of eating and hobnobbing and all but sleeping with the Angels up in Harlem I achieved my reward—the heavenly name of Humble Hope.

FIGURE FACT: In making the Texas Centennial story we travelled six thousand miles by train and auto; and in making the Arkansas Sharecropper story we drove 5,500 miles all told.

ON-YOUR-TOES FACT: A negro woman in Oklahoma—ignorant and superstitious about cameras—sat in front of her log cabin all one day, a Winchester rifle across her knee, waiting for me to come along so that she could destroy the evil movie man who was making pictures among the sharecroppers. I took a back road and watched her awhile from behind her cabin (I had been warned by other negroes).

DITTO: Several planters in Arkansas swore to put an end to our movie making there on the sharecroppers, vowed they would "get me" and

FOOTBALL POOLS—A new M.O.T. issue

Jack Glenn, who recently visited London, directs production of "March of Time" subjects for the Company's New York office. Among his best were: "Tennessee Valley Authority," "Sharecroppers," "Texas," and "Fisheries," also the spectacular "Father Divine," which was banned in Great Britain.

set about to break up a meeting of sharecroppers we had planned at Punkin Bend (actual name). We threw them off the track by leaving a handful of sharecroppers at Punkin Bend and taking the rest (100 families gathered for two days out of the cotton fields) across the County to a schoolhouse called Antioch (also called "Flea-teaser" due to fact that fleas in the old shack were always annoying the school children) where we staged re-enactments of six sequences, including picket march, union meetings and evictions on to the road of families from their cabins.

USUAL METHOD OF WORK IN THE FIELD: Director goes ahead by train, makes contact, sizes up story, finds locations, sends back suggestions and suggested shooting script to office, gets instructions in return, sends for crew (who come by car, train or airplane, according to the time limit) and the shooting goes on. Stuff air-expressed back to office as fast as shot. New developments during course of shooting can often change whole course of the story. Editors in New York put stuff together many dozens of ways, cutting, re-cutting, burning candles at both ends, before final version. Then music and extra sound effects are scored. Then Voice of Time (Van Voorhees) and finally the "mixing." Huge orchestra using special music under direction of John Rochetti, who sometimes composes musical sequences to match the scenes. Script writers change words and ideas in script many times while editing process is going on. *M.O.T.* will send a crew anywhere to get re-enactments by figures actually involved in a story. Spare no effort to get the real people, but for personages now dead and not available on films, can call on extensive file of "doubles" where many famous personalities exist under names never heard of. Living bigwigs are now becoming more and more willing to co-operate and "doubles" for contemporaries are rarely thought of.

M.O.T. works on the assumption that Shakespeare knew his business about all the world being a stage and all the men and women players; and I've found Shakespeare's contention pretty accurate, because the best movie actors are "natural actors" and do not "project" like stage actors have been trained to do.

REVIEW OF REVIEWS

EDITED BY H. E. BLYTH

Reviews of the Month

THE ROAD TO GLORY. (Howard Hawks—20th Century-Fox.)

Fredric March, Warner Baxter, Lionel Barrymore, June Lang.

By the time this appears the "rebels" may have taken Madrid or the Government may have smashed the invasion: whatever happens—we may be sure of one thing: the victorious faction will immediately begin to build its army, to store war materials, to acquire airplanes in great numbers, to prepare for the counter-revolution. The military will be lifted to a new peak of glory. A sneer against a uniform will be a capital offence. The war fever in Europe will mount another point. And what has this to do with us? We can keep in mind the reality of war, we can keep the horrors of the last war before us in book, and song, and film. There is a terrific public sentiment against any kind of war, here in America. Europe can't befuddle us again, with bunk about fighting for our honour.

The fact is that even to-day, the single universal medium capable of influencing world-mind, the film, is lost to the peacemakers. The fact is that even to-day, when the American public is receptive to the idea of peace, and may wish for peace propaganda in its films, such films cannot be made. This is because our films are not made for America, but for the world market. So far as I know, the American Government has given no hint to Hollywood as to how the militaristic theme should be treated in films. And so far as I know, the American public doesn't care which way a film points—toward peace or toward war—so long as the film is entertaining. This is the most disheartening part of the subject; the public doesn't care, because it feels no immediate danger; and therefore it is already subjecting itself to the glory poison manufactured at the express demand of foreign governments preparing their own subjects for war.

Recently there was a picture made, called *Road to Glory*. When I first saw the film I was puzzled, and in my remarks on the film* I admitted that I was puzzled because, while promoted as a film which agitated for peace by exposing the horrors of war, it nevertheless carried on all the stupid old clichés of honour and glory, and created a readiness for war sacrifice in the public mind. It made a great hero of a stupid old man who insisted on sneaking his way into the army though he was over-age, whose blunders cost the lives of several of his comrades, but who carried his old Napoleonic bugle with him throughout the battle, and who died with the bugle in his hand. The last shot was of the battered bugle, shining in the bloody mud. The old sentimental craparoo. When I saw this picture I was puzzled because it had many scenes which revealed a hatred of war; it could easily have been made as an anti-war picture; it was evident that many of the people who had worked on the story and in the action wanted to express hatred of war; and yet the character of the old man had been introduced, to sing the standard war-song.

I made some enquiries and found that my reaction to the film was correct. Many people connected with it would have liked to make an anti-war film. "And as far as the American market goes," I was told, "it wouldn't have mattered. But you can't risk an anti-war film in Europe. And there's forty per cent of your gross." And there, very simply, is the story. Americans, paying the heavy share of the movie-maker's income, would accept anti-war films. Foreign countries, paying the lighter share, dictate the policy.

—Meyer Levin, *Esquire*

*Vide "World Film News" for October, page 25.

POPPY. (A. E. Sutherland—Paramount.)

W. C. Fields, Rochelle Hudson, Richard Cromwell.

He wanders through small shops and circuses, public bars, children, sideshows, straw hats and nagging women with a bemused aloofness that makes him in this life but not of it. He's Bacchus dropped from the clouds and made to work in the corner grocer's. He has every decent human motive and would almost choose to act out an honest life, but around him he sees small-timers cheating each other all the way. That wouldn't distress him either if there was any style to their tricks. But people are so mean and clumsy he feels obliged to give them a lesson or two, an accomplished robbery here, a short bargain there, done with enough flourish to give the human game some dignity. He'll try any roguery once, just to feel the thrill of the gestures, just to feel superior to the morons who suspect him. But he never hopes to win anything. Except at the end of the film. It has been Fields' great and individual improvement on the Chaplin pathetic ne'er-do-well that instead of fading away up a lonely road poor but blithe, he ends by winning decisively for the first time in his life.

In *It's a Gift* he goes through endless squabbling failures to get across the continent and claim an orange grove that turns out to be a shambles. But a man comes along and offers him a fortune for the land as a building site. And the last shot was Fields leaning back, in seersucker and a neatly pinned tie, fanning himself in the sun and downing a highball. In *Poppy*, he begins promisingly by selling his talking dog and not unnaturally taking the voice away with him, but then after much intermediate wrangling with poor fools ("Who will be the next to outwit me? This is a game of chance") he ends by going off with the Mayor's hat, rather silkier than his own, and a fistful of the Mayor's cigars.

It was cruel that Mr. Bernard Shaw should be asking for "better voices" and good diction on the screen the week that Fields came along. For he stands as a convenient symbol of the war between stage and screen, between "fine speaking" and ordinary day-to-day thinking aloud. He plays with two voices,—a smooth, pompous trained voice, and a mumbling bemused one. And, not to take sides too openly, I should say he uses the first, the overripe voice, for all his artifice, all the public occasions when he's trying to swindle somebody or claim a family tree. But he's always caught out by the second voice, by his muttered suspicion that this sort of thing has happened before in the world's history. He may with a fine flourish of hand and elbow say, "I have here, gentlemen, a very fine timepiece that cost five hundred dollars, yes, sir, five hundred dollars," and you can hear him saying under his breath, "you'll never get away with it."

Every time he tries to be an actor, horse sense whispers in his ear. Every time his first voice tries to deceive other people, his second is telling him out of the corner of his mouth that he's kidding nobody but himself. It doesn't matter much if you don't even catch what the second voice is saying. It's simply nervous speech with, I'm afraid Mr. Shaw, definitely bad diction,—it's Everyman's misgivings, second thoughts, delayed humility. In *Poppy*, it happens to be the language of W. C. Fields, an American juggler. Ideally, it's the common language of all Cockneys, and French taxi-drivers, and Texas cattlemen, and all simple men permanently impressed by the irony of human dignity. It's a precious language that belongs more to the movies than to any other form of deception. For it's the phonetic equivalent of a sense of fact. And when the screen takes Mr. Shaw's advice and doctors its voice, it can say goodbye to most of the virtues the screen can still claim over a theatre resonant with a clatter of consonants and coy scruples. I'll sit through the movies just as long as the natural voice is accepted as the standard. The day Gary Cooper gets busy with his diction, I shall take to a tricycle.

—Alistair Cooke,
The Listener

"You'll never get away with it" (Poppy)

W.F.N. SELECTION

Rembrandt	* * *
Injustice	* *
Dodsworth	* *
The Gay Desperado	* *

FILMS COVERED IN THIS ISSUE

The Road to Glory

Poppy

Injustice

Rembrandt

The Gorgeous Hussy

Dodsworth

The Three Maxims

Fox Hunt

The Gay Desperado

China Clipper

The Devil Takes the Count

INJUSTICE. (Louis King—First National.)
Donald Woods, Kay Linaker.

So far as I can learn, this has not been reviewed by any of the London papers. It comes with no general acclaim. It contains no star names. Its only recommendation to the British public that I can trace came over the radio from New York, when Alistair Cooke, discussing the "Films of the Year," put it, with *Mr. Deeds*, at the head of a list that included *Pasteur* and *Modern Times*. It is a film in the direct tradition of *I am a Fugitive*, a "vivid piece of social protest against a political machine in the Middle West which runs the prisons of one of the Southern States with incredible brutality at a profit." It is not pretty to watch; it comes with no glamour of fine camera work or lavish production; but it is compelling, gathering force with every foot, as real as it is raw. I must quote Alistair Cooke's words over the radio. "This film," he said, "has no sort of dignity, because in spite of the literary myth, neither has suffering. It just goes along ripping away the cultivated front from every man who wears a pearl in his tie. It takes you horribly into the prison, and makes you wince as you should if this kind of film has any meaning. It is brilliantly acted by a practically anonymous cast." Jeering at Hollywood for its lack of social responsibility has become, as we all know, one of our leading national sports, but where is the British film company that would have the faith or the courage to make a document like this exposing any of our own social sores?

—Frank Evans,
The Newcastle Evening Chronicle

REMBRANDT. (Alexander Korda—London Films.)
Charles Laughton, Gertrude Lawrence, Elsa Lanchester.

This is probably the most technically perfect and beautifully produced film you will yet have seen. My memory is one of clear-cut brilliance, white lights and deep shadows, shining floors and an all-pervading cleanliness and elegance. To paint a portrait of the master of portrait painters is as difficult a task as any screen actor has been set. Laughton triumphs. We find him with fire in his eyes in lusty youth, painting beggars as biblical kings and scorning the smooth trivialities of popular art. We leave him old and grey, a trifle bloated, with rag-bound feet, accepting charity and spending it on paints, bright-eyed, serene, and without bitterness. He started as Laughton, but by the end of the film he has grown into a Rembrandt portrait. There are lyrical passages in the dialogue of a beauty seldom found in films, but no less impressive for their unexpectedness. Perhaps this film lacks suspense and the detached presentation of events which the cinemagoer is accustomed to accept as drama, but whatever the box-office verdict, it is a thing of very great beauty.

—Guy Morgan, *The Daily Express*

No film could hope to equal the life in Rembrandt's own paintings—the self-portraits alone defy such attempts—and those concerned in this film have wisely refrained from trying to represent Rembrandt as himself. Instead, they have concentrated on something in him, and built up a picture of a man always a little detached from the world around him, but always sure of his own world within him. Through the events we have watched we later realise the growing of a man's mind, and thus have been persuaded to believe that this man (with Charles Laughton's voice and, despite brilliant make-up, Charles Laughton's appearance) could be, and seems, a great artist. It is for this reason that Charles Laughton has never given a more sincere characterisation, nor Mr. Korda made a better film.

—R. H., *The Manchester Guardian*

Rembrandt strikes a new note in screen biography. It is a note struck by the biographer and not by the material. *Rembrandt* is an illustration to a thesis. The thesis is the biographer's. The actors, the story, the photography are his instruments. Korda preaches, Ecclesiastes is his text, Laughton is his bookboard.

For once the overacting of Laughton is disciplined in a thought pattern which is greater than his portrayal of the downfall of a painter.

The film has been thought uncinematic because it does not bang at every cut and jerk with the backfire of the gangster's chariot. Without gunfire or hellfire it presents truth in a frame which has all the peace, the sincerity, the simplicity, the stillness of great truth. Here is the communion of minds. The biographer and his audience contact on the plane of the verities. We are here beyond the stimulation of emotions which is accepted as the cinema's normal material.

Here is no historical pageant, no *Henry VIII* story of a period, no *Jane Grey* romance of personal intrigue, no *Mary of Scotland* setting for the old old story but the triumph of a great and noble spirit which is the victory of all spirit over the world, the flesh and the devil.

Like *The Story of Louis Pasteur* one man carries the story of all his kind. *Pasteur* was the victory of science told objectively in the life of one man. In *Pasteur* the truths were facts; in *Rembrandt* the truths are values. For a new element enters. It is the biographer's consciousness of his own art. In his evaluation of Rembrandt's life he evaluates all life. It is welcome because it restates values which are too often lost.

—Baird, *W.F.N.*

"Rembrandt" (London Films)

"The Gay Desperado" (Pickford-Lasky)

THE GORGEOUS HUSSY. (Clarence Brown—Metro-Goldwyn-Mayer.)
Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone.

The title of this film gives no suggestion of the story, which is a heavy tragedy with many deaths, overpowering self-sacrifice, and a strong political flavour. The heroine, so unfortunately described in the title, was the niece of President Andrew Jackson, and many of her troubles came because she shared his opinion that the United States should be united, an opinion which he expresses at great length at frequent intervals in the film. But the film is not all political speeches, for the heroine's love affairs are remarkably complicated. Miss Joan Crawford acts the part with real accomplishment, and she often manages to give life to separate episodes, though no actor or actress could be expected to pull together the unwieldy structure of the whole film.

—*The Times*

I found myself admiring this new Joan Crawford, less extravagant of make-up and gesture, more reposed, more sympathetic. Here, in crinolines and the polite backchat of nineteenth-century Washington, torn occasionally by a ruthless election and by social bickering, she plays the part of an innkeeper's daughter whose sailor husband is killed, and who then becomes the friend and confidante of President Jackson. The film has a pleasant leisure in its development, some pointed humours of the placid, penetrating variety, an occasionally touch of quite genuine feeling, and spends a tranquil hour and a half in pleasant company.

—Connery Chappell, *The Sunday Dispatch*

DODSWORTH. (William Wyler—United Artists.)
Walter Huston, Ruth Chatterton, Mary Astor.

If you have hands to clap prepare to clap them now. Here, at last, is a film worthy of one's entire stock of superlatives. Here is a film which is so much better than every film made since the introduction of sound that I feel ashamed at wasting my enthusiasm on the others. This history of the "Zenith" motor-manufacturer and the selfish, brainless, good-looking wife whom he adores is a masterly portrayal of ordinary life. He sells his factory. She seizes the chance to travel. She wants Paris, and London, and Rome; anything but to grow old in Zenith. So they start, any two American tourists. She begins to despise Sam Dodsworth, because he wears the wrong clothes and says the wrong things, because, as he expresses it with humorous understanding: "These people know us diabolically for the couple of hicks we are." The acting of Walter Huston as Dodsworth, of Ruth Chatterton as the wife, is photographic. Every part, however small, is played with the same absolute perfection of detail. Congratulations to the entire film industry of the world on having at last produced a good film.

—Anthony Gibbs, *The Sunday Chronicle*

Dodsworth is a very well-made and well-acted film, with an essentially trivial subject. Dodsworth, a retired American magnate, urged by his wife, takes his first trip to Europe in the *Queen Mary* (the film has a breathless topicality about its inessentials). Mrs. Dodsworth is a priggish, conceited woman, her thin mundane shell is stretched above a deep abyss of unsophistication. She feels the approach of old age and grandmaternity, and is determined to get in her fling irrespective of her husband's feelings. She begins in the ship disastrously and ignominiously, but she graduates slowly at the various European capitals towards a degree in well-mannered adultery. No one, I think, will fail to enjoy *Dodsworth*, in spite of its too limited and personal plot, the sense it leaves behind of a very expensive, very contemporary Bond Street vacuum flask. Naturalness is so rare on the screen that it is difficult not to over-praise any pictures which possess it, but more than naturalness is needed for deep enjoyment.

—Graham Greene, *The Spectator*

THE THREE MAXIMS. (Herbert Wilcox—Herbert Wilcox Productions.)
Anna Neagle, Tullio Carminati, Leslie Banks.

Unfortunately the preparations are so good that they prepare one for a much better story than this account of two acrobats competing for the hand of their partner, and of one preparing to murder the other and then relenting. It is only at the very end that one realises with acute disappointment that this is all, so cunningly has the director suggested coming mysteries and surprises. As so often, really good material and great technical accomplishment are wasted on the simplest and most stereotyped theme.

—*The Times*

My dear Anna,

You richly deserve your place among the three most popular actresses in British films. None has worked with more intense application to the business of becoming a really worth-while star. I criticise only because I have so much admiration for you. Frankly, *The Three Maxims* is not worthy of Anna Neagle. It is the film that lets you down. As a plain tale simply told it serves its purpose . . . but is it good enough for such talented people as yourself, Tullio Carminati and Leslie Banks? I know that this picture was made for "popular" consumption. Your director, Herbert Wilcox, makes no bones about the fact that he did not produce it for sophisticated audiences. What worries me is the slack way in which this slender story is filled out, or not filled out. None of you has very good dialogue, and some of it is bad. The characterisation is superficial, and the production lacks the necessary incident to make the figures more than puppets. I hope you will see this letter so that we can talk it over.

—Yours, A. Jympson Harman, *The Evening News*

FOX HUNT. (Hector Hoppin and Antony Gross.)

Undoubtedly the best film of many weeks is the coloured cartoon, *Fox Hunt*. The artists, Mr. Hector Hoppin and Mr. Antony Gross, use Technicolour with a freedom and beauty quite outside Mr. Disney's picture-book range. A hunt which turns into a mechanised chase, a motorbus playing an agile part; swollen, narcissine, decadent horses preening before gilt mirrors: both theme and drawings have unusual wit, but what remains in the memory is the lyrical use of colour: the white ringletted horse ballooning over the dark box hedges of the little enclosed garden with its classical statue, the rich autumn ruin under hoof, the bypass road lined with gay sublimated posters.

—Graham Greene, *The Spectator*

THE GAY DESPERADO. (Rouben Mamoulian—Pickford-Lasky.)
Nino Martini, Ida Lupino, Leo Carillo.

Gay is the word for this witty, musical rag which "guys" Mexican bandits *and* the American kind. Leo Carillo is a delightful bandit of the plains, with a soul for music and a mistaken idea that his men should copy the gangsters they see at the local movies. He kidnaps a tenor (Nino Martini) and holds up a radio station so that Nino may broadcast "by the courtesy of Braganza, the bandit." Oh, there is a lot more fun on those lines, done with a rare sense of satire and offering Nino many opportunities to sing magnificently. For sheer good fun and good singing I cannot recommend *The Gay Desperado* too highly.

—A. Jympson Harman, *The Evening News*

Without Mr. Mamoulian's direction, the film might either have been sunk in the oceanic depth of musical comedy or have foundered on the familiar rocks of obvious satire; as it is, the film plays about the ocean, skirts the rocks, commits itself to neither, and remains its own exuberant, unexpected self. In Mr. Nino Martini the director has found a singer formally to sing, and, with the same gusto, informally to throw frying-pans at Miss Lupino's head.

—*The Times*

CHINA CLIPPER. (Raymond Enright—First National.)
Pat O'Brien, Humphrey Bogart, Ross Alexander.

The cry of a script-writer to his Muse is no longer "Every man for himself!" but "Every man for his Cause!" The Cause has, by now, established itself in all films of major importance. Witness the unemployed farmers of Capra's masterpiece; the dump-inhabiting down-and-outs of *My Man Godfrey*. Here, for the first time, it makes its debut in a smaller picture—and on a larger scale!

The moral of *China Clipper* would appear to be that, so long as the Cause is fundamentally good, one may fight for its attainment by the foulest possible means. Pat O'Brien, for the further advancement of civil aviation in America, built a mammoth air-line with the intention of establishing regular flights across the Pacific Ocean. In the pursuit of this end, he alienated his wife's affection, treated her plea for renewed friendship with abominable cruelty, killed a kindly old aeroplane designer through overwork, and drove his exhausted subordinates relentlessly to the point of mutiny. The trans-Pacific flight was a

success. Whereat Mr. O'Brien became the hero of the hour, was slapped on the back by an admiring nation, forgiven by his wife, and faded out (by a discreet director) trailing clouds of glory. Let it be. Philosophy or no philosophy, this is a thundering good picture, thronged with every sort of thrill imaginable at high altitudes and a great deal of determined drama at ground level. The film has but one real fault—and that a minor one. It is the Cause, my soul, it is the Cause.

—Paul Dehn, *The Sunday Referee*

The film, I am afraid, is neither as fine nor as exciting as its subject, thanks to a certain stolidity of acting and sentimentality of writing. I am sorry, but Pat O'Brien's playing still seems to me to have just about the subtlety of a trombone, and I have never been able to shout, with the enthusiasm of a Hepburn in *Alice Adams*, "Hurrah, Hurrah for Ross Alexander!" The struggle, however, for wings over the Pacific is still one of the more valid of the season's dramatic subjects. If our own film industry were half as quick in the perception of drama, I should be—quite possible—content.

—C. A. Lejeune, *The Sunday Observer*

THE DEVIL TAKES THE COUNT. (W. S. Van Dyke—Metro-Goldwyn-Mayer.)

Freddie Bartholomew, Jackie Cooper, Mickey Rooney.

There were some likeable moments in the Bowery back streets as the three musketeers of the gutter fought and played. But I am unconvinced that Freddie Bartholomew could never live in the Bowery and stay alive, while Cooper's pouting lower lip has become rather too obvious a passion to hold much interest. The film descends to some unfortunate bathos in its conclusion, but Rooney makes it all worth while.

—Connery Chappell, *The Sunday Dispatch*

"Injustice" (First National)

The Devil is a Sissy, a picture of crime and environment walking hand-in-hand down the streets of the lower East Side, having a soft-hearted plot at its core, is not as ruthless as the Kingsley play, "Dead End," in its examination of gangster-breeding, but within its optimistic limits the film contains a shrewd understanding and vivid portrait of the little men of Mulberry Street. Although the film slips off into familiar and lachrymal grooves toward its conclusion, it is fresh and crisp and natural most of the way, and it has been served extraordinarily well by its cast. But it is Mickey Rooney who penetrates beyond the script and emerges as a living study of Gig, the son of a murderer. His is, without question, one of the finest performances of the year.

—Frank S. Nugent, *The New York Times*

Continental Films

HORTOBAGY (Hungary—Höllering.)

The director of *Hortobagy* (*Hungarian Plains*) is an Austrian, Georg Höllering. He lived among the horse breeders of Hungary for two years, and his film was acted by these peasants who have a thousand-year-old tradition, but are now coming into contact with industrial development. Höllering considers that his film is a bridge between two epochs. The struggle between the old and the new is his main theme.

He has chosen as his central characters six peasants of different generations. There is the old peasant woman, who, at the end of her life goes to the man she has loved after fifty years: there is the middle-aged horse breeder and his small son who, the father assumes, will naturally follow him as head of the farm. The son, who has acquired a bicycle and has a friend working on the new oil derrick, has set his heart on becoming a mechanic. After a conflict with his father, the boy runs away and becomes a worker, and even after an accident on the derrick will not relent.

These people and their struggles are brought together on the day of the local fair when the stallions are put to stud. The horses are not incidental; they are as important as the people, for, as in *Earth*, where life and death is as natural as the falling of the apples, so in *Hortobagy* the loves and sorrows of the peasants are as simple and inarticulate as those of the mares and stallions. What is so true in this film is that the characters of the people retain an unbroken tradition through every change in outward circumstance. The love for the old way of life does not cease with the commencement of the new. Thus, though the boy is in revolt against his father's ways, his grief is as great as his father's when his horse is killed; and he watches with the same pride and excitement as his father when a mare is foaling. Incidentally, this sequence of the foaling is one of the most impressive and beautiful things that has ever found its way on to the screen.

Hortobagy takes its place beside the great films. It will be shown by the Film Society during December: unfortunately if it is publicly shown in this country, it will probably be mutilated in the name of purity.

M. S.

"Hortobagy"

FREDLOS (OUTCAST)

Fredlos, the new picture at the Academy, is the first film to be made by Finland. Not only does it introduce a new and sincere director, George Schneevoigt, but also a potential 'star,' the Lapp girl, Gull-maj Norin, who has a Hepburn quality. Schneevoigt's direction (he is also part scenarist) is simple and straight forward, he attempts no unusual experiments: his chief defect is a tendency to allow some of his episodes to be unnecessarily long. As Finland has no studio, the interior work was done in Copenhagen; but the greater part of the picture consists of beautiful exterior scenes, shot in Finland. This film is not a documentary although it shows a certain amount of traditional ceremonial, and such typically northern occupations as reindeer farming. The story centres around the life of a well-to-do farmer and his family who come into conflict with a tyrannical Russian governor (excellently played by the Swedish actor, John Ekmann). The events take place towards the end of the last century.

The struggles and misfortunes of the Murtaja family symbolise the oppression of Finland under the Tzars. The father is exiled to Siberia for being in possession of arms; the mother is forced to go to the poorhouse when her son, Juhani, rescues his Lapp wife, Aino, from the governor's greedy clutches and then condemns them both to be outcasts. In spite of a certain amount of national propaganda towards the end—Juhani rouses the villagers to overthrow the governor—the story is a personal drama which can be appreciated by any audience who enjoy unusual films. The English titling is excellent.

M. Seton

MAYERLING. (Anato Litvak—French.)

Charles Boyer, Danielle Darrieux.

Much has been written, and more has been whispered, about that fateful night in the lonely hunting lodge where the Archduke Rudolph of Austria and Baroness Marie Vetsera met their death. The truth about Mayerling has taken various forms, yet mystery and Mayerling remain inseparable. Whether the new French picture presents the true solution in the death-pact of the tragic lovers is of little consequence. For the strength and interest of the drama lies in the gradual growth of the bonds between the unhappy Hapsburg Prince and the little Baroness, their separation by the Emperor, and their last reunion. A dark and gripping picture, in which the director is immensely helped by the veracity of the acting. Every character has significance, but the action is naturally dominated by Charles Boyer, whose study of Rudolph's varying moods is brilliant, and by Danielle Darrieux, whose lovely Marie is a grave and tender child earnestly offering the solace of her love.

—Michael Orme, *The Sketch*

CONTINENTAL NEWS

Marcel Carné : French writers and exhibitors protest : Finland's secret police and cultural cinema : New Dutch and French Films

(From W.F.N.'s Continental Correspondents)

A new name in French film production is Marcel Carné, for some time assistant to Jacques Feyder. Carné has learned much from Feyder, but he brings to his work a new and convincing style. He makes full use of changing tempo to outline the relationships between persons. His use of silent technique provides a background and a commentary on the dialogue. Though the story of his film *Jenny* (a sort of "Mrs. Warren's Profession") is trivial, it is the treatment that matters. The characterisation is good: Françoise Rosay is splendid as the faded woman clinging to her gigolo lover, whilst Albert Préjean, after many ordinary performances reveals again something of the qualities he showed in the days when he starred for René Clair.

* * *

Sascha Guitry, author, director and actor, set out to produce a film in the manner in which autobiography is written, with the chief character recounting the events and commenting upon them. The idea contained possibilities and the result might have been a new style of sound technique. But, instead, *Roman d'un Tricheur* is little more than a silent film with the monotonous accompaniment of Guitry's voice—Guitry playing the chief character. He speaks for all the characters, including the women, as their lips move.

* * *

A journey to the Congo gave Marc Allegret, nephew of André Gide, material for a documentary on negroes. This was followed by an open-air film of youth, *Lac aux Dames* and, striking contrast in its commerciality, *L'Hotel de Libre Echange*. It would seem, from one of his newest pictures, *Sous les Yeux d'Occident*, that Allegret is versatile, for this picture shows very able direction. It is strange that, in comedies such as *Aventure à Paris*, these qualities find no expression whatever.

* * *

French film writers are organised in L'Association des Auteurs de films. At its last general meeting this body protested against the method adopted by certain producers in securing film versions of well-known works. The producers, it appears, ask a writer to adapt a certain work for the screen: after reading the scenario they then approach several other authors on the same lines and often the final scenario contains ideas taken from all the different versions. L'Association urges its members to secure protective conditions before adapting works for the screen so that all those engaged in the writing get paid for it.

* * *

French exhibitors are also protesting—against the installation of film apparatus in municipal theatres. Film apparatus has already been installed in the Théatre de la Gaîté and the Théatre Sarah Bernhardt and exhibitors fear that these theatres are going to compete with the Paris cinemas. The authorities have replied to this protest by assuring exhibitors that the apparatus is intended, in the first place, for certain effects in theatrical productions and, apart from this, the only other use to which it will be put is for matinées for school children at which will be shown educational films.

* * *

Finland's cinéastes are laughing over the antics of the secret police. So little work have they to do, that to justify their existence they drew up a document categorically charging every cultural society in the country with being inspired from Moscow. "To work for peace and freedom is to work for revolution," the police say. As prominent government conservatives are on many of these societies' committees, the resulting scandal has led to a wide demand that the secret police be cleansed.

Alvar Aalto and other leading artist and film technicians, members of "Projectio," Helsingfors' chief film society, were suspected by the police. Reason: film club showed a Russian experimental short, at a private show to members.

* * *

Max Ophüls, the Dutch director, is under contract to a Hollywood company to make *Liebelei*. The first version of this film was directed by Ophüls in Germany several years ago.

Ophüls has made an artistic success of his new picture *Comedy for Gold*. The story is about Brant, a bank messenger, who loses an enormous sum of money, is accused of stealing, is acquitted for lack of evidence but loses his job. Just as he has turned on the gas and intends to make an end of it, a financial company of dubious reputation invites him to become a member of their board of directors, as they believe he is still in possession of the lost money. Brant agrees but only later discovers that he is supposed to back his position with the money. Eventually he does find the money but takes it to his rightful owners. There are further complications, for the insurance company have already made good the loss. Brant is arrested and this time goes to jail for a year or two. But of course there is a happy ending.

The social contrasts in the picture are cleverly shown, the sound accompaniment giving strong emphasis to the depths of despair into which the bank messenger is thrown. When he first loses his job a barrel organ is playing a triumphant old song about Holland being mistress of the seas.

Comedy for Gold is not a typical Dutch picture. It has international appeal and might have been made in Hollywood or England—at extra cost. It might have been made in the *Mr. Deeds* manner and been a better commercial proposition. But Ophüls has taken the subject and its social implications seriously and made a picture which provokes thought. His use of sound and visual symbols show imaginative direction.

* * *

The different branches of the French Film Industry are attempting to combine against the possibility of State-compelled and controlled union. A "Conféderation Générale du Cinema" has been formed in which the existing, and previously independent, organisations of producers, distributors, manufacturers and exhibitors are combining.

The federation does not represent the entire industry since the older "Federation des Chambres Syndicales" is not included. This body stands for more vigorous protection for French film production and more severe measures against foreign films. The American distributors who left the older organisation some years ago in protest against its proposals concerning foreign films are organised in the new federation, and this fact alone makes agreement between the two bodies extremely unlikely.

* * *

Cartoon and puppet films are to-day playing a surprisingly small part in the German cinema programme. Apart from being used for advertisements they scarcely exist. Tobis is the only company that considers that the cartoon film can be an end in itself. Therefore, in the near future they will produce a series of films.

One can see a few attempts at "trick" film at the beginning of the performance in any German cinema. But these films are elementary attempts. They are clearly made in a hurry and very much to order. Those in colour which use realistic looking puppets of the ventriloquist's doll type are in Gasparcolour, and they usually advertise collars. Others in black and white are using realistically drawn figures of people against quite unimaginative backgrounds; and the people usually end in going to a restaurant where they have a highly coloured meal. (Only the dishes are in colour.) The most promising pictures are those advertising the Agfa films. They are a combination of natural "shots" of people going off on holidays with amusingly drawn figures of Agfa films with comic heads and spidery legs.

Vigo's "L'Atalante"

VIGO COMPLETED this film just before his death. It is sufficient evidence that had he lived he would probably have been the finest European director since cinema began.

The film tells a simple story about a young girl who marries a barge owner and gets a little tired of the narrow life she has to lead on the canals. The barge comes to Paris and she is seduced by the glamour of the city and runs away, but in the end comes back to her husband.

The treatment, however, is unique, in that for the first time the fantastic and realistic elements of life have been intermingled in sound and picture, so that every member of the audience can feel, as they themselves feel all through their existence, the simultaneous reactions of the internal and external life of the characters. Although it is obvious that Vigo was groping towards a satisfactory form for his ideas without complete success (there are many times when the film appears a little disjointed), yet, in general, the film has an assurance of purpose which can only come from someone with deep understanding of humanity.

Certain sequences in the film have been described as surrealistic, but this is probably an inaccurate way of describing Vigo's fantasy, for never, at any moment, does the film cease to be personally real. The scenes between the young wife and the old barge-hand, in his fantastically decorated cabin; the scenes of her husband's wanderings and indecisions after she had left him; and the truly remarkable opening sequence of the film, are probably the finest things which cinema has yet given us.

C. M.

COMPLAINTS of B.B.C. SPEAKERS

J. B. PRIESTLEY ON THE TALKS DEPT. (FROM THE *STAR* OCT. 23rd.)

A RECENT CORRESPONDENCE I have had throws a clear light on the B.B.C. Some time this autumn or winter I have to open the new civic theatre in Bradford.

I received a letter from the Northern Regional Studio, asking me if I would broadcast a talk on Repertory Theatres, or something of that kind, while I was up North. I said I would.

I was then informed that a copy of my talk must be in the hands of the B.B.C. at least a fortnight before the date of broadcasting, and that I must go to the studio to rehearse. "Otherwise," I was told, "the project must be abandoned."

"The project," I replied at once, "is abandoned." In other words, I was not prepared to accept these arbitrary conditions. To begin with, I cannot see why I should send them a copy of my talk a fortnight in advance of giving it.

I have broadcast in America, over the "national hook-up," on more important and controversial topics than Repertory Theatres, and not been required to give them a sight of my manuscript until a day or two beforehand.

I shall not forget in a hurry that famous night in Portland Place, when I was due to talk to all Britain and America, and the B.B.C. mislaid all copies of my script, and would not let me improvise anything, and so kept the whole Anglo-Saxon wireless world silent for fifteen minutes.

Then again, when my time is limited, during a brief visit to another part of the country, why should I be compelled to rehearse my talk?

It is not as if I were a novice. And editors do not ask me to call at the office and do a trial article. Chairmen of public meetings or dinners do not ask me to appear before them and give a sample of my oratory.

If the B.B.C. lavished money and flattering attention on its lecturers, I could understand this hoity-toity attitude. It could afford to be peremptory. But the only people it is prepared to be lavish with are comic singers and American film stars.

Any successful writer who broadcasts here is compensated so poorly for his time and trouble that he is doing somebody a favour by broadcasting at all. Please notice how many successful writers figure in the B.B.C. programmes. Now you know why there are so few.

COMMENTS

MR. H. G. WELLS

I have the closest sympathy with J. B. Priestley's indignation. I have always resented the attempts of the B.B.C. officials, mostly quite obscure people, to censor the talk of their betters. Personally I think it highly improbable that I shall talk on the radio again—unless conditions alter very considerably.

PROFESSOR JULIAN HUXLEY

In general I agree with Mr. Priestley. It is clear that the script must be in the hands of the B.B.C. authorities beforehand, but there seems no reason why such a length of time should be prescribed, and in the case of people who have broadcast before I cannot understand the need for a rehearsal.

MR. G. D. H. COLE

I entirely agree with Mr. Priestley's attitude. The requirement that B.B.C. speakers should submit scripts in advance—and sometimes rehearse into the bargain even when they are not novices—is absurd, especially in view of the B.B.C.'s very low rates of pay. I can see no reason whatsoever why, save in very exceptional circumstances, any advance production of scripts should be required. Incidentally, I find that having to read from a script puts me off and destroys the spontaneity of what I have to say.

COLONEL MOORE-BRABAZON, M.P.

On the whole I think that the rule that the B.B.C. want to know what is going to be said on their system is a sound one, as somebody might very easily take advantage of their position and a great deal of harm might be done.

On the other hand there are certain people who could be trusted, and I should have thought that the difficulty could be overcome by breaking the rule occasionally—which I know is actually done sometimes.

Priestley is obviously someone who could be given free speech.

PROFESSOR HAROLD J. LASKI

I could contribute nothing of any value beyond what Mr. Priestley has said.

Last month the B.B.C. revived that classic feature-programme "The March of the '45."

George Audit writes :—

It still stands up magnificently. There is action all the time, and the scene of the Pretenders entering Edinburgh remains about the best thing in radio yet.

Bridson knows how to make coming events cast their shadows before. While the council of war is arguing whether or not to march on Carlisle the drums are already sounding the advance before the decision has been made.

When the Pretenders come to Manchester you hear a group of city merchants discussing prospects. Weighing up the relative merits of Stuart and Hanover as investment propositions, they plump for Hanover and close their gates against the Bonnie Prince. A north country business man was heard to remark that this scene might have been a Manchester directors' meeting discussing Government policy to-day.

B.B.C. Events

Wednesday, Dec. 2nd, 3.15 p.m.: England *v.* Hungary (Soccer). Commentary. REGIONAL.

Thursday, Dec. 3rd, 6.20 p.m.: Talk. *This Way Out.* John Hilton. NATIONAL. 7.15 p.m.: *Away to the Hills.* Operetta by C. Denis Freeman. Music: Mark Lubbock. NATIONAL. 7.30 p.m.: Hallé Concert, from Manchester. Elgar, Brahms. Conductor: Beecham. REGIONAL.

Friday, Dec. 4th, 8.30 a.m.: First Test Match. Commentary by Alan Kippax, from Brisbane. NATIONAL. 2.30 p.m.: Feature Programme. *The Centenary of McAdam.* NATIONAL.

★Monday, Dec. 7th, 8.15 p.m.: *Julia I,* from Covent Garden. British Movie Drama Opera Company. REGIONAL. 9.35 p.m.: *Mr. Faithful,* by Lord Dunsany. Production: Sievking. NATIONAL.

Tuesday, Dec. 8th, 2.5 p.m.: Varsity Rugger Match, Twickenham. Commentary: Capt. H. B. T. Wakelam. REGIONAL.

Thursday, Dec. 10th, 8.0 p.m.: Feature Programme. *For All Ills.* Production: Cheatle. REGIONAL. 9.40 p.m.: *Facets of Syncopation.* The Middle Ages of dance music. NATIONAL.

Friday, Dec. 11th, 3.35 p.m.: Talk for Sixth Forms. J. B. S. Haldane. NATIONAL.

Saturday, Dec. 12th, 9.0 p.m.: Bristol Colston Hall Opening. Royal Philharmonic Orchestra. Conductor: Beecham. Dennis Noble. REGIONAL.

★Sunday, Dec. 13th, 5.40 p.m.: *King Lear,* by Shakespeare. Production: Creswell. NATIONAL. 9.5 p.m.: Orchestral Concert. Boccherini, Debussy, Cesar Frank. Conductor: Boult. REGIONAL.

Monday, Dec. 14th, 7.20 p.m.: *Entertainment Parade* Production: Watt and Henson. NATIONAL. 8.0 p.m.: *Carnival,* by Compton Mackenzie. Production: Creswell. REGIONAL.

★Tuesday, Dec. 15th, 8.0 p.m.: *Harry Hopeful's Reunion.* Production: Bridson. NATIONAL.

Wednesday, Dec. 16th, 10.35 p.m.: Feature Programme. *Trinity House.* Production: Morrow. NATIONAL.

Friday, Dec. 18th, 8.30 a.m.: Second Test Match, from Sydney. NATIONAL.

Saturday, Dec. 19th, 9.20 p.m.: Music Hall. Will Hay. NATIONAL.

Sunday, Dec. 20th, 9.5 p.m.: Feature Programme. *Tschiffeley's Ride.* Production: Gilliam. NATIONAL.

Monday, Dec. 21st, 8.30 p.m.: *Men from the Other Side.* All American cast. Production: Sieveking REGIONAL.

★Tuesday, Dec. 22nd, 9.0 p.m.: *Pageant of Pantomime.* Presented by M. Willson Disher. Production: Ernest Longstaffe. REGIONAL.

★Wednesday, Dec. 23rd, 8.0 p.m.: B.B.C. Orchestra (D). Conductor: Adrian Boult. Eva Turner. NATIONAL.

Friday, Dec. 25th, 7.0 p.m.: *Christmas Party.* Production: Maschwitz. NATIONAL.

Saturday, Dec. 26th, 2.30 p.m.: *Hansel and Gretel,* Acts 1 and 2, from Sadlers Wells. NATIONAL.

Sunday, Dec. 27th, 6.55 p.m.: *The Shadow.* Anderson Dillon. Production: Burnham. NATIONAL. 9.5 p.m.: Coleridge Programme. Production: Bridson. NATIONAL.

Thursday, Dec. 31st, 8.15 p.m.: Coliseum Pantomine. REGIONAL. 11.0 p.m.: New Year's Eve Programme. Production: Felton. NATIONAL.

TELEVISION MAKES ITS BOW

Exclusive to W.F.N.

This story is written by the only journalist present at the rehearsals for the first transmission of the Television Picture Page

Television came on the air officially at 3 p.m. on November 2nd. This was an historic occasion, the public was told by R. C. Norman, chairman of the B.B.C., and by Lord Selsdon, chairman of the Television Advisory Committee. Major G. C. Tryon, Postmaster-General, also one of the speakers, stated that the Government was confident that the Corporation would devote themselves with energy, wisdom and zeal to developing television broadcasting in the best interests of the nation.

The programme first given on Baird was repeated on Marconi-E.M.I. The latter system seemed to be less headache-making than the first, but there was little distinction.

The television camera made its debut with a grand trucking shot which revealed four minute figures sitting at a table. It followed with close-ups of the speakers and once or twice made tentative panning shots between faces. The close-ups gave partially recognisable features but in long-shot the speakers were unrecognisable.

The television screen is about 13 inches by 8 inches and reflects the top of a cathode-ray tube. Quite the most astounding feature of television was disclosed by the tuning-in process. This revealed as *hors d'œuvre*, Fischinger-like abstract moving designs, some of them very beautiful, all of them more fascinating than the meat and drink that followed. At times one was almost deceived into thinking them intentional. Perhaps some method of control may be devised by which this phenomenon can be utilised for back-ground title effects in film; for films of the Colour Box class and for screen trailers.

In addition to several speeches the inaugural broadcast carried the Movietone News, someone singing a song about television and a couple of wise-crackers. Notable in the last item was a close-up of the feet and legs of a tap-dance interlude. (The television camera can snap into close-up from long-shot by the pressing of a button.) The filmed sequences came over extremely well and with good definition, except in the extreme long-shots. But, on the whole, one would rather go round the corner to a movie theatre and see the real thing without eye-strain.

It seems that television can show satisfactorily only close-ups until it is possible to enlarge the screen size.

OPENING-DAY PROGRAMME

The history of television was outlined at the evening programme on the opening day when a film made by Dallas Bower came over. In the film it appears that Alexandra Palace had been gutted to accommodate the needs of machinery, staff and studios; that untold manual labour, research, technical skill and genius had been utilised and that as a result a lady is able to sing a song about television and be seen singing it.

After the film the air was cleared for the *pièce de resistance*, the Television Picture Page.

But first a word about the studio at Alexandra Palace.

A number of arc lamps and spot-lights scattered the floor. The set consisted of a naked piece of floor over which hung a microphone. Moveable backgrounds (*i.e.*, a Union Jack) were available. The props were: (1) a fake telephone switchboard; (2) a large album containing on separate sheets the titles for each programme item and credit-titles for the systems used. A glassed-in gallery near the ceiling accommodated the sound operators, a similar contraption on the floor houses the famous camera that shoots, develops and prints film in 40 seconds. The camera was trained on the fake switchboard and the telephone girl who introduces the items of the Picture Page. A camera on a truck occupied the key position on the floor. Part of one wall was occupied by an imposing array of switches, fuses and iron-work and many more of these installations were to be seen through doorways.

REHEARSAL

Scattered around the floor were three urchins with a "guy" (Guy Fawkes item); the Lord Mayor's coachman in gold and brocade; a television hostess with green lips and eye-shading; Miss Kay Stammers; Cecil Madden, the Picture Page editor on the run; an assortment of hostesses and announcers with yellowed faces and a number of technicians in linen coats.

A murmur of polite conversation filled the studio. There was a very polite request for silence framed in excellent English and in the hush someone shouted "What the hell is that . . . camera doing in the middle of the set?" This was followed by breathed remonstrations, "old man's" and a sense of recovering from a severe shock. Finally, the whistle blew, the rehearsals were on, and spectators were cleared from the studio.

Jim Mollison was first on the Picture Page programme. He had not rehearsed. The programme went something like this: *Girl at the switchboard:* Brrrrr. Who did you say you wanted to see. Why, yes, I think I can show you Mr. Mollison. He has just flown the Atlantic you know. Here you are. Brrrrrr. You are looking at the one and only Jim Mollison.

Announcer: What speed were you making on the trip?

Mollison (beaming happily, and clutching for the announcer's sheet of paper—not visible): Why, you've got it written down there.

(The announcer not nonplussed. Mr. Mollison obviously enjoying himself. A few more questions; more clutchings. The battle of question and answer goes on for a few seconds; Mollison squinting at the announcer's paper; giving it up; the announcer both asking and answering.)

Mollison (finally): I've been to so many parties lately I really can't remember.

Brrrrrr. Brrrrrr. Brrrrrr.

Jim Mollison was a success. The rehearsed items were less so. They followed the style of the *In Town Tonight* broadcasts with the telephone girl saying her piece in between. The urchins and the guy did their trespassing act, Kay Stammers answered a few questions; Alexander Shaw talked about his film trip to Australia; the Lord Mayor's coachman and the television hostesses did their turns; George Whitelaw did some lightning sketches and Algernon Blackwood told ghost stories. The last-named item was the only one with any note of originality. Here the lighting of the story-teller's face was so arranged as to add considerably to the spooky atmosphere of the stories.

Congratulations are certainly due to the Television staff for the easy switch-overs from item to item and for the courage to put over at least one item unrehearsed. It is to be hoped that programme restrictions and general tightening up will not eliminate the personal and human element from television as they have tended to do from broadcasting. One realises that a good deal of organisation and plan is necessary and as this becomes a matter of course the people in charge should be wary of the safe and commonplace and take a chance once in a while. Television offers enormous scope for ingenuity. M. A. T.

The Press says—

Brilliant, sharply defined, and absolutely steady close-ups were seen of Major G. C. Tryon, the Postmaster-General, who performed the ceremony; Mr. R. C. Norman, chairman of the B.B.C.; Lord Selsdon, chairman of the Television Advisory Committee, and other speakers.

—Daily Telegraph

Nothing to choose between the two systems on film transmission—some superiority of the E.M.I. system in the televising of Adele Dixon and Buck and Bubbles. . . . On the set on which I was viewing hardly a hitch. A tendency to oscillate the cheeks of the P.M.G. on one system; a tendency towards waving his hair on the other—but that was all.

. . . I have watched it with interest for two hours. . . . I have a bad headache.

—Daily Express

There was no technical hitch in the whole progamme, which was transmitted from a studio draped with black velvet and brilliantly illuminated by arc lights. The faces of the official speakers tended to appear too pale because they used no make-up.

—Daily Mail

As seen on the small screen of a receiver in a studio at Broadcasting House, the inaugural ceremony was more successful than those previously unacquainted with the achievements of television had expected. There was less flickering and more sharpness of detail in the second transmission of speakers at the opening ceremony than in the first, but in the transmission of the news events and the variety items there appeared to be little to choose between the two systems.

—The Times

All four speakers televised well, despite the lack of make-up, and at the end of this formal opening ceremony there was a programme of film news items.

. . . Both systems were successful.

—News-Chronicle

Lines and flicker were much more noticeable with the Baird system than with the E.M.I., while tones were slightly less contrasting on the E.M.I. This difference in tones, however, is less noticeable than a short time ago.

—Kinematograph Weekly

In Town Tonight

Old and New Versions

ON NOVEMBER 18TH, 1932, *In Town Tonight* made its bow to the listening public. The idea of the programme originated with Eric Maschwitz, B.B.C. Variety Director. His plan was a series of snappy interviews with visiting celebrities.

By the time the seventh edition went on the air Maschwitz realised that a celebrity was not necessarily an ace broadcaster. Accordingly he broadened the original scheme. To help out his stammering stars he added a quota of buffoons, picturesques and eccentrics. And shortly afterwards he handed the programme over to A. W. Hanson.

Hanson, disturbed at the lack of logic which might lead from a Rumanian actress to a croupier to a jellied-eels merchant, rechristened the programme *Saturday Magazine*. In the analogy to a week-end journal he sought to cover scrappiness and allow himself agility. "Turn over the next page," accompanied by a skid up the harp—and the feather-dyer to Her Late Majesty was gracefully replaced by the oldest surviving horse-bus driver. "Contrast," declared Hanson, "that is the important thing." And contrast has dominated the programme ever since.

The passion for contrast has led to unfortunate results. It has led to a pre-occupation with the past. Ardent listeners to the programme glimpsing the driver of a hansom high above the taxis of Piccadilly, idly wonder whether he had yet seen the inside of the *In Town Tonight* studio, and if not, when his turn will inevitably come. It has led also to a grotesque distortion of the present. Here is an extract from the script of the sixty-first edition:—

Fade in snatch of . . . "Pomp and Circumstance" record.

Announcer: "The first coach to appear in the Jubilee processional route on Tuesday will be that of the Speaker of the House of Commons. This historic vehicle will be driven by a 60-year-old drayman from a city brewery.

Flick 6B *for Hart to commence.*

During last few words flick 6A for the "May Queen."

Announcer: "Here is the May Queen of Hastings and her attendants with Miss Dorothy Catt, who organised the ceremony."

. . . Fade in "Fingal's Cave" record. . . .

Announcer: "From the lonely island of Tristan de Cunha comes Donald Glass . . ."

. . . Fade in Handel's "Water Music" . . .

Announcer: "Mr. Phelps, the King's Bargemaster . . ."

. . . Fade in "Sons of the Brave" . . .

Announcer: "Here is Miss Jean Batten, who arrived . . ."

A coachman, a May Queen, an inhabitant of a remote islet, a Royal Bargemaster, and a female aviator. Hanson is certainly justified in his recent statement that he seeks only "unusual occupations."

Hanson has two strong points in his favour. *In Town Tonight* is a weekly programme and the stress of weekly production is not to be underestimated. Again, the programme goes on the air at 7.30 p.m. on Saturdays, a peak-hour for the listener demanding relaxation and entertainment. No one can accuse him of not serving his Saturday night audience faithfully. The scanty gauges of listening opinion show a genuine appreciation of his work.

But maybe in his search for material he casts his net too wide. Maybe some of his vast audience might like to hear something of people similar to themselves. Perhaps even more striking and entertaining material is lying unused under the producer's nose. While the unusuals of *In Town Tonight* are explaining their strange jobs to the microphone, there is a man in the bowels of the B.B.C. standing by the whirling fans of the plant which supplies their studio with conditioned air. It might be that five minutes of him would prove even more dramatic to 20 million people than the reminiscences of a jellied-eels merchant.

The Ministry of Labour publishes a list of the normal employments of industry and commerce. It is as thick as a dictionary and contains many thousands of classified occupations. The sober vocation-titles are shot through with the living drama of skill and tradition. And most of these people are in town every night.

ROBBER SYMPHONY REVISED

The Robber Symphony, which has already been seen in London, was recognised by the critics as an unusual and interesting film, and was awarded a medal at the International Film Congress at Venice this year. It has now been shortened, and thereby much improved, for its provincial release, and, incidentally, the pretentious and silly description, "the first composed film," has been dropped from all the announcements.

It remains still an exceedingly odd film. Friedrich Feher, who "directed and composed" it, is firstly a musician, secondly the glorifier of Hans Feher, the boy-hero, and only thirdly and as it were incidentally, a celluloid merchant (to borrow a useful and honourable phrase from St. John Ervine). This makes for oddness from the beginning, but it is nothing beside the fantastic rigmarole of a story, which could only have been held together by the greatest narrative skill. When it is added that the cast includes representatives of probably at least six nationalities, all speaking (though at rare intervals) with strong foreign accents, and all except one looking for the most part very self-conscious indeed, it will be evident that only some unforeseen fluke can explain the success of the film, if indeed it can be accounted by normal standards a success at all.

The music, which is impressively played by a large orchestra, is pleasant, if not particularly original. Sometimes, with its leaning towards the Viennese waltz idiom and its elaborate orchestration, one is reminded a little of the early Richard Strauss.

Nevertheless, the wide-eyed innocence of the whole thing and the beauty of the photographs of the Tyrol, the Côte d'Azur, and the high Alps make it imperative that you should see it. One cannot be impatient with a film that is so continuously lovely to look upon, however provoking it may be technically; and nothing could be more beguiling than the naturalness of the chubby, grave-eyed boy who is the hero of these preposterous adventures. We forget the complicated farrago of robbers' gangs and hidden money-bags with the charming originality of the scene of the boy waking up to find himself on top of a mechanical piano, a dog on one side of him and a donkey on the other, all of them—boy, piano, dog and donkey—on a barge adrift in unknown waters. Altogether, the film has a child's busy-ness about its nonsense, with never any time to pause on an effect, and a freshness at the farthest remove from the cloying, synthetic whimsy of a Barrie, which is constantly eyeing the audience into submissive giggling.

So when you go to see it, as you must, take a child with you. But forbid any talking until it's over: questions about the plot are rather hard to answer; and at the end there will only be time for praise.

J. H. B.

A new film on Switzerland

in preparation by Cavalcanti

SWISS HOTEL PLAN

BRINGS THIS COUNTRY TO YOU BY PROVIDING "ALL IN" TRAVEL AT THE CHEAPEST POSSIBLE RATE

Prices from £8 19 0
for 9-day tour include

- **Return 3rd-class rail fare from London***
- **DINNER AND BREAKFAST ON OUTWARD JOURNEY**
- **Accommodation at good hotels with full pension**
- **Afternoon teas**
- **Daily bath**
- **Free ski-ing lessons and free skating**
- **Hiring of skis and boots**
- **FREE SEASON TICKET FOR UNLIMITED NUMBER OF JOURNEYS on MOUNTAIN RAILWAYS AND AUTOCARS in various centres, as per programme**
- **Tips and taxes**
- **Reserved seats for outward journey**
- **Baggage and Personal accident insurance**

*** 2nd-class travel and sleepers can be provided on request**

Particulars from
SWISS HOTEL PLAN LTD.
6 Lower Regent Street
S.W.1
Telephone
WHITEHALL 9567

Different Films—Different Salesman

A revolution in sales technique recently appeared in the U.S.A.

WARDOUR STREET, WARDOUR STREET, stony-hearted Wardour Street . . . or is it? A moment ago, all that seemed to matter was the jingle of easy money. The cold eye of the showman appraised the sucker on the sidewalk and anything from the fat lady to the wild man of Borneo served if the sucker could be prevailed upon to fall for it. The fat lady of course assumed the fair proportions of the Dietrich and the wild man from Borneo was tamed till only the slight and attractive gawkiness of Gary Cooper remained. The cold eye persisted. The fall guy was the heart of the business.

To-day we have *Pasteur*, *David Copperfield*, *Mary of Scotland*, *Rembrandt*, *Tale of Two Cities*, *Mutiny on the Bounty*, *I, Claudius*, *Fury*, *Crime and Punishment*, *As You Like It*, *Romeo and Juliet*. Something is happening. It appears to be almost more important than anything that has happened in the history of cinema—more important even than the coming of sound. The producer is making an appeal to the intelligence. The synthetic build-up of adventure, romance and the happy ending remains, but in a relatively high proportion the producers are taking the audience seriously.

It is going to be interesting to see what changes this policy of the producers will work on the renters and salesmen of Wardour Street. They caught the eye of the sucker brilliantly; they whisked him into the synthetic wonders of romance and adventure and the happy ending with the genius of the "con" man tradition they came out of. The loud speakers of their salesmanship, and the blare of their publicities had a certain attraction.

Will the same salesmanship do for *Romeo and Juliet? Will the same salesman do?* "Boy meets girl . . ." says the programme. It is salesmanship with the old accent but the type is clean and fresh and a great deal of Shakespeare is in the film.

In America some strange things happened in the selling of *Romeo and Juliet*. For the first time, on a mass scale, new avenues of contact with the public were sought. The publicity men were supplemented by public relations men. A short film was made on the life of Shakespeare and circulated to the schools to draw attention to the oncoming film. The women's organisations were mobilised from end to end of the continent and asked to demonstrate their interest. The latent audience beyond the fans was mobilised to support the new cinema. This adventure in advanced salesmanship, it is reported, met with astonishing success.

The "March of Time" has pursued a similar policy in the United States and has already begun to follow up its American technique in this country. It gets in touch with organisations which may be interested in a particular topic raised by its monthly reel and keeps contact with leaders of opinion.

Like every other great industry or government department the film trade is learning that ballyhoo is not the whole of salesmanship and that good civic relations are also profitable ones.

In a recent address Mr. Simon Rowson maintained that a great new public has still to be brought into the cinema. He has suggested the formation of a public relations front for Wardour Street. The same possibility was raised by Sir Arnold Wilson during the discussions of the Moyne Committee. Sir Charles Higham, speaking at a Cinematograph Exhibitions Association luncheon the other day, raised the matter again when he recommended the film people to advertise as an industry and ask people to buy pictures as they are now asked to buy fish or fruit. He proposed a "Go-to-the-pictures" campaign.

The public relations front is coming, but more simply. It is coming out of the sales necessities of the new films. They are different, and American sales example demonstrates that they are going to be sold differently. Ambitions at the production end are going to be matched by new efforts at the sales end, when the salesmen have had time to learn from their American colleagues. The mobilisation of the public in new ways will be part of the process. Mr. Meynell has talked of the difference between the American shout and the quiet voice. It is the American, curiously enough, who is introducing the quiet voice.

One aspect of the new sales methods in America is that Metro Goldwyn and "March of Time" are using film circulation in the non-theatrical fields to promote interest in their theatrical circulation. They are sending films to the schools and the clubs that they may bring in audiences to the theatres. In this they are following the examples of industries like oil and gas, commercial organisations like the Metropolitan life, and departments like the Post Office. If they develop as they have begun we may yet see the non-theatrical field of the cinema as an essential factor in the salesmanship and propaganda of Wardour Street. This non-theatrical circulation is now held to be a threat to the commercial cinema. It would be interesting if it turns out to be an opportunity—and an ally.

Conservative C.O. Reports—

The value of the cinematograph film as a medium for political propaganda has been recognised for a long time past by those responsible for propaganda on behalf of the National Government. Since 1929 the Conservative Central Office has possessed a fleet of mobile sound vans which tour the constituencies throughout Great Britain, giving film displays by day or night in market places, at street corners, and on village greens.

Each unit is equipped with a full size cinema sound projector, and the films are projected on the screen which is fixed at the rear of the van.

Experience has shown the great value of this form of propaganda both in towns and villages. The displays attract larger audiences than can be obtained by the ordinary street corner political orator, and—what is even more important still—outdoor entertainments of this character have the advantage that the audiences consist of people of all types holding varying political opinions.

The programmes usually consist of films of different types—entertainment, amusement, and propaganda. Short speeches by Cabinet Ministers are usually shown, and the film has been found to be an excellent medium for bringing home to people the remarkable industrial recovery which this country has made during the past five years.

In addition to the large travelling vans which can give film entertainments out of doors, there are a number of smaller vans equipped with 16mm. portable talkie projectors capable of giving shows in halls whether equipped with electric light or not.

A review of the campaigns conducted by these two fleets of cinema vans show that during the months prior to the last General Election the total audiences aggregated well over a million and a half people. When account is taken of the fact that visual propaganda as conveyed by the film probably has a more lasting effect than the spoken word, the value of this type of propaganda can be appreciated at its full worth.

* * *

Mr. R. Kingston-Davies is touring Tanganyika, Nyasaland, Kenya, and Uganda in order to make cinematograph films illustrating the geographical conditions of the countries and how crops are raised. The films are intended for exhibition in Britain for educational purposes. In Tanganyika it is intended to photograph the production of sisal in its various stages, and also to visit the Lupa goldfield.

Are your CIGARETTES* as popular as MYRNA LOY?

Why not? You can use the same medium—the sound film. We can put your product on the screen in a way which will make it acceptable to an audience in its most receptive mood.

* *OR YOUR BISCUITS, OR YOUR MOTOR CARS, OR WHATEVER YOU MANUFACTURE.*

EUROPE'S LARGEST SELF-CONTAINED ADVERTISING FILM ORGANISATION

PUBLICITY FILMS Ltd

Managing Director: G. E. TURNER

FILMICITY HOUSE
UPPER ST. MARTIN'S LANE, W.C.2

TELEPHONE:
Temple Bar
6482

CANADA

Canada Calling

PIONEERS

The Canadian Government Motion Picture Bureau, Ottawa, Canada, founded in 1917, is to-day the largest and best equipped Governmental film unit in the world. The films produced tell the story of Canada's romance and development and cover Canada from every national aspect—agriculture, lumbering, fisheries, sports, the scenic beauties of the Canadian Rockies, cities, and many other aspects of Canadian endeavour.

FREE FILM SERVICE

An extensive library of these Canadian films is maintained in the United Kingdom and they are available, free of charge, to educational authorities, institutions, public organisations, schools, churches, etc., interested in the dissemination of knowledge of Canada.

In the London area only, organisations as noted in the preceding paragraph may also obtain, free, the services of projection equipment, films, screen and operator.

FOR FULL PARTICULARS PLEASE MAKE APPLICATION TO THE

Director of Canadian Trade Publicity in Great Britain,
Canadian Building, Blackburn Road, London, N.W.6

News Review

The Scottish Travel Association, 2 North Charlotte Street, Edinburgh, announces that its library of miniature scenic films will be available this winter for loan to *bona fide* amateur cinematographers and film clubs. Additions to the collection this year include a film showing a holiday in a motor yacht, one each on grouse shooting and deer stalking, and two in colour (Kodachrome) of the City of Aberdeen and the County of Stirlingshire respectively.

* * *

A new film of Knaresborough which has been produced by Mr. H. Collinson for the Urban District Council, was praised at its first public screening in the Town Hall, Knaresborough. The programme also included a production of Knaresborough's events of the year, made by Mr. G. Mann.

* * *

Propaganda films for the milk industry have been frequent in the past 18 months and several more are now in course of production. The Scottish Milk Marketing Board has almost completed a film to advertise milk in cinemas throughout Scotland. A unit from Publicity Films Ltd. is now engaged in the shooting of a colour film of the milk industry for the Co-operative Wholesale Society.

* * *

Included in the £200,000 development scheme of John Rubin Limited, the big Liverpool store, are plans for a 250-seater cinema. Advertising films on 16-mm. stock will be shown in this cinema. They will deal with the products of the store and will be used to augment the personal salesmanship of the staff.

* * *

Ealing Corporation electricity undertaking is advertising on the screens of the local Odeon and Walpole cinemas.

* * *

L.M.S. employees are receiving instruction in railway work by means of films shown in a special L.M.S. film coach which has now travelled 18,000 miles, visiting 40 towns.

* * *

Meadow to Market, a short talkie film describing New Zealand meat industry, has been prepared under the direction of the New Zealand Meat Producers Board for use in publicity campaigns in this country.

* * *

Southport Publicity and Attractions Committee have co-operated with the L.M.S. Railway Company in the production of two films. One shows Southport as a winter resort and the other, in colour, depicts the summer attractions of the town. Both films are to be circulated throughout the Railway Company's film library for exhibition to members of clubs and societies.

* * *

L.M.S. Railway Company are giving an exhibition of films to their staff at Stoke on October 21st. The films will show what happens to an engine between journeys, men and women of the L.M.S. and their children at play, the L.M.S. newsreel for 1936, and a film depicting the work of the famous West Coast postal train.

* * *

In order to build up a library of music suitable for use in its travel films, and also to provide opportunities for local composers, the Tourist and Publicity Department of the Government of New Zealand is offering to use New Zealand compositions if such are found suitable.

It is proposed to make story-films with simple themes of an outdoor nature on New Zealand's life, scenery, and sport. Manuscripts of this type, which need not be in scenario form, may be submitted to the Government Advertising Studio, Darlington Road, Wellington, N.Z.

* * *

Bookings are now in hand for *The Wee Blue Blossom*, a new film sponsored by the Irish Linen Guild of Belfast.

Produced by Publicity Films Limited, the film tells the story of this old Irish weaving industry in a general survey of the stages through which the flax plant must pass before it reaches fulfilment in the form of Irish linen. The film is directed by John Alderson and photographed by Walter Blakeley. Characteristic Irish airs have been used in the specially arranged music which accompanies the film throughout; while an informative commentary describes the weaving process in detail.

* * *

An increasing number of travel magazines are featuring Ireland's attractions as a holiday centre. Now comes the report that the Irish Tourist Association Film Unit has just completed its first season's work. The Unit was started with the object of making tourist propaganda and documentary films in order to further the Association's work and to promote world-wide interest in Ireland. Naturally, it has been impossible to cover the entire country in one season's work but sufficient material for three short pictures has been gathered, and also a quantity of "library" shots.

Market-day Film Shows

A circuit of Market-day Film Shows has been planned by Western Electric to operate between October and April in three hundred of the principal market towns of England and Wales, Scotland and Northern Ireland.

These have been chosen as representing the largest drawing centres of important rural and agricultural districts. Selection is based on statistical and other information from the official reports of the Ministry of Agriculture, supplemented by careful study on the ground of local conditions.

At each town a continuous performance of films of agricultural and rural interest, specially produced by firms of repute interested in the agricultural market, will be given on Market Day. Admission to the performances will be free and showings will be held in selected halls adjoining the market. In these halls Western Electric portable talking picture equipment, in the charge of expert operators, will be installed.

Facilities are provided for literature or business reply cards, etc., bearing on the featured products to be available to members of the audience on leaving the hall.

Cotton Queen

Manchester's cotton mills will come to the screen in the new feature picture *Cotton Queen*, which is being directed by Bernard Vorhaus at the Rock studios, Elstree. Will Fyffe, Stanley Holloway and Mary Lawson play leading parts and the supporting cast includes Donald Calthrop, Helen Haye and Syd Courtenay, who was also responsible for the story.

* * *

For the past five years the Overseas League has been building up a film distribution machine among school children and with the help of the various Dominion Governments, the G.P.O. film unit and the Empire Film Library they have shown films to five thousand children per week. The films are on Empire subjects and have educational value. The programmes are especially selected for children from 10 to 16 years of age.

* * *

Gaumont-British Equipments are engaged at present in the production of films for Messrs. Wedgwood Ltd., Fry's, Empire Tea Marketing Bureau, International Combustion Ltd., Avery's Scale Manufacturing Company, Anglo-American Oil Company, and Player's Tobacco.

THE STRAND FILM COMPANY LTD

Producers of Documentary, Educational,
Propaganda, Publicity, and Training Films.

37-39 Oxford Street London W.1. Gerrard 3122-3-4

Production Notes

Jack Holmes is completing cutting of *The Way to the Sea*, a film of electrification of railway transport, which also deals with the history of the Royal road. Britten is writing the music and Auden has been engaged to do part of the commentary.

* * *

Strand have two more London films on the way: *People in the Park* and *London Wakes Up*. This series is being produced under Paul Rotha's supervision.

* * *

Shooting has commenced on *The Future's in the Air*, which is being produced by Alex Shaw, at Sharjah in the Persian Gulf.

* * *

Strand plan to make during the coming year a series of six films on London's museums. Museums included, it is hoped, will be the London, Science, British, Natural History and the Victoria & Albert. In each case, the work that goes on behind the scenes will be shown and an indication of the value of museums will be given.

* * *

Britain's Wind Tunnel for testing aircraft has been filmed by Stanley Hawes for display at the International Aero Exhibition in New York. The architecture of the Tunnel dwarfs any scenes taken in Mr. Korda's epic *Things to Come*, and, although the film is a straight instructional, the beauty of the machinery makes it an exciting picture.

* * *

Mary Field is now engaged in the production of a series of films based on the cattle industry in this country. This series will take its place in the Empire Film Survey, now in course of production by G.B.I. Sixteen one-reel subjects and two documentary films will be made in connection with this survey from material recently "shot" in the West Indies.

Kingsley Wood on Physical Education

Sir Kingsley Wood, Minister of Health, introducing a showing of Gaumont-British Instructional films on physical education, said that besides giving entertainment to many at a moderate price, the cinema had placed in the hands of those with imagination an unrivalled means of spreading information and imparting instruction. Moreover, educational films could be, in their own way, as good entertainment as the ordinary productions of Hollywood.

The first of the films, *Carriage*, pointed out that the normal child spent seven hours a day sitting, and eight hours moving, and demonstrated correct postures.

Both *Girls' Summer Games* and *Analysis of Agility* fell short of the standard set by the preceding film, but the two on swimming, *Crawl* and *Breaststroke*, were brilliant examples of the use to which the film can be put. They analysed each movement by slow motion and under-water photography.

Meynell Asks for English Standards —not American—in Film Advertising

"18,500,000 people paid admission to the cinemas in the British Isles every week (in 1934). Does not this figure prove that we are a cinema-conscious nation?" said Roy Simmonds, Publicity Director of Fox Films, at a recent meeting of the Publicity Club of London. Walter Buchanan-Taylor was chairman, and other speakers were Francis Meynell of Gaumont-British and Eric Dunstar of *The Star*.

Roy Simmonds said that the sponsors of the "See more films" campaign were saying in effect, "We made the public drink more beer, eat more bananas, and swallow more milk, and now we are going to make them see more Garbo!" The days were over when people went to the cinema merely as a habit. To-day they "shopped" for their entertainment, paying money to see a particular star.

The continual use of the word "colossal" in film advertising reminded him of the star who said to another, "Wasn't I colossal in that picture?" to which the reply was, "Why, yes, colossal in a small way."

He gave the following publicity tips:

"In preparing your advertising budget always put the newspapers first.

"In designing your lay-out, always remember the three essentials—the stars, the title, the theatres. All else is subsidiary and embroidery.

"If you are appealing to the masses, don't go over their heads and appeal to the few. There is no necessity for film advertising to be vulgar, but it can still be forceful and 'punchy.'

"Film critics see about 300 films a year. Can you wonder they sometimes suffer from cinematic indigestion?"

Francis Meynell, whose telegraphic address Mr. Buchanan-Taylor suggested should be "Versatility London," made a plea for the adoption of modern English standards in the advertising of films. At present, he said, even English films followed American precedents.

"American pictures arrive in England complete with their advertising campaigns. They are not designed to appeal to a West End public, though it is to this public that they will in fact be addressed. They are designed for a three-days run in the 'tank' towns of the Middle West. They use the excessive language of the quick-come, quick-go 'advance agent' of circus days. It takes a bold English representative of an American company to scrap the style laid down for him; for if the picture is a failure, his changes will be blamed. One Hollywood concern produced four pictures in one season of every one of which it said that it was 'the finest picture of this year—or any year.'

"Film audiences are not all of mental age eleven, nor are the films which are being made in Hollywood and Shepherd's Bush. But film advertising has failed to grow up. Its exaggerations are manifest, and its language unlike any that real people use. What Mrs. Jones really says to Mrs. Smith is: 'That is a good picture. I liked it.' What the advertisement is apt to make her say is: 'This picture plumbs emotion to its deepest depths.'

Eric Dunstan pointed out that what most producers want is not criticism but puffs, and what most films need is not puffs but criticism.

In the discussion that followed, Francis Meynell put a strong case for co-operative cinema advertising.

RAINBOW DANCE: Direction: Len Lye; Production: Wright and Cavalcarti.

First, it is unlike any other film. It is also unlike most other things. Unlike them, too, it relates. You can't say it "says" or it "shows" as plays, poems "say" and a painting, say, "shows." Those are, saying and showing, shorthand at second-hand for the thing itself—the thing behind the shock which gets into thought that finally gets into words. *Rainbow Dance* is that thing. That is the nearest I can get to saying what it does—authentic sight-shocks.

For the rest, it may be remarked that Lye uses a figure, a living figure, in silhouette, against object backgrounds, that the action is dance and that in method he uses those of his previous films plus. It may be further said that the figure is swept with light; it moves, turns at right-angles —into green-life, at corner, as it changes angle, enters red-life. This seemed to me like thinking. At another moment, the figure jumps—jumps up, reaches there, but leaves itself behind. Or some self. For various selves jump out at it jumps, from black figure starting to jump, red figure, itself a stage further, and from that a blue. Each a stage and a figure, but each part of the whole, the Jump. It is like talking, the moment when someone says something which makes you split—there is you listening, you thinking, you about to speak to other, and you that's not watching you. So that there are four of one's self, a row, for one second, sitting there. Seeing in Lye's film, this man split, this army of selves of different layers, is very beautiful and, like all perception, frightening. And there are no times when the picture, along with the maker's mind, sees to shift out of focus.

—Robert Herring, *Life and Letters To-day*

Historical Treatment of Hampstead Heath

A short documentary called *Happy Hampstead* has just been completed by Robin Pearce, manager of the Everyman Theatre, under the supervision of J. Fairfax Jones.

The film was made in Mr. Pearce's spare time moments and is his first effort in both direction and camerawork. The photography is consistently good, and the film has a refreshing atmosphere about it, which makes up for the somewhat superficial approach to the subject,

Apart from shots of the Heath itself, a good deal of interesting historical information is put across, and the film is in general efficiently and amusingly put together.

EXPERIMENT IN COLOUR

By LEN LYE

Rainbow Dance, *Len Lye's new colour film, represents an important step forward in the control of colour. The complex laboratory processes have not yet been completely mastered and* **Rainbow Dance** *seems less finished than* **Colour Box,** *but it indicates far greater possibilities in design and fantasy. Lye's theoretical notes are difficult but they will be evidence to students of experimental cinema, of the deep considerations which are involved in this artist's work.*

SYNOPSIS. A rainbow forms behind a man standing in a rainy City street. The rainbow changes him into a colour silhouette and his city clothes into a hiker's outfit. He sets off on holiday activities and dances in a fantasy of colour. The end slogan is "The P.O.S.B. puts a pot of gold at the end of the Rainbow." Tangible rainbows symbolise the general idea.

In this film the technical purpose was to use only the colours of the Gasparcolor film stock. These are pink, yellow, and blue dyes which exist in three layers on the film celluloid itself. (The pink, yellow, and blue of any image is protected by three black and white photographic records from the printing light.) The printing light "knocks out" the unprotected pink, yellow and blue dyes which are eventually dissolved or fixed in the laboratory tanks, according to which portions were exposed or unexposed to it.

The difference in colour technique for this film as compared with the shooting of a straight colour film is that all colour records were taken as separate films. No colour was used on the sets, where every object was painted in terms of black and white. For instance, a green hill (a "prop" hill) was painted white and photographed continuously for the red record, painted dark grey and photographed for the yellow record, painted a light grey, and finally photographed for the blue record. This meant the hill was split into three records for the required densities of the pink, yellow and blue dyes of the Gasparcolor film stock. A silhouette of a man was superimposed over each colour record in densities according to the dye required for his colour.

This method of colour control meant that our colour would be clean and not suffer from any opacity of photographic colour light. In other words, an artist separated the colours instead of leaving it to the colour filters. So that all colours for the objects were pure colours achieved without the necessity of reproducing colours of different pigmentation by the colour dyes of the film stock.

Although a strong sensation of colour-flow was attempted in both the films *Colour Box* and *Rainbow Dance* there are differences in technical and pictorial treatment between the two. *Colour Box* was painted straight on to the film celluloid and printed in the Dufay colour system direct from this 'master'; *Rainbow Dance* is a combination of black and white photographic records equalling densities of colour which are printed on Gasparcolor film stock. In pictorial treatment, the differences lie in the use of colour. Colour was used in *Colour Box* in an objective way, and in *Rainbow Dance* in a subjective way.

In *Colour Box* the colour was 'on the surface' in an arabesque of colour design (apparently motivated by the light arabesque quality of the simple dance music it accompanied). Whatever movement occurred was colour movement alone.

In *Rainbow Dance* the colour is used in a 'spatial' way so that it comes up to the eye or recedes from it or vanishes and re-appears in definite colour rhythms. In fact, colour is made to turn inside out in movement regardless of the movement of the object or objects on which it is seen. Here the colour movement is a form of counterpoint to the movement of the object carrying the colour—often this counterpoint of colour-flow dominates the movement of the object to such an extent that the object becomes merely an element of the colour movement, instead of the usual circumstance of colour being merely an element in an object enacting a strong literary role. In other words, the colour movement dominates all other movement, *both* pictorial and cinematic.

This new form of colour planning necessitates a new approach to criticism, which cannot be based on standards already established in relation to black and white film tempo.

A tabulation of the aspects of colour treatment established in RAINBOW DANCE:—

1. Three dimensional colour-flow between the colour of moving objects and their background—
   e.g., a hiker changes colour in a natural colour setting of a hilly countryside until the colour is abruptly drained out of the hills, a marbled map appearing in the sky, and the man altering colour to accent the background change—
2. The investing of straight black and white film shots with unnatural colour to emphasise any fantasy element it was desired to associate with those shots—
   e.g., successive sea shots were invested with colour so that greens, purples and blues changed the sea into intense sunny, twilight and underwater scenes in which hand-painted fish and yachts appear. The shots of seas were used to convey colour form—
3. The colour in a moving object changing in spatial depths of intensity without the moving object in which it is contained shifting in its dimensional plane—
   e.g., a man in movement, contained in a few square yards, undergoes changes of colour densities that indicate changes of depth from foreground to infinity. The colour focus, although remaining sharp in definition, is at one moment ranged at 'nearness,' in the next is ranged on 'infinity' with the man and the background remaining on a steady spatial plane.
4. Coloured objects splitting up into parts of themselves so that they become echoes of their movement and dominant colour—
   e.g., a man jumping through the air leaves successive images of himself behind, which retain elements of his colour and when the images disappear he assumes a different colour.
5. Pure colour sensation—
   e.g., rainbow shapes float upwards in movement while the divisions of colour alternate exactly in time to strong rhythmic music. Vibrant colour spots are then fluttered over the rainbows to create further sensational stimuli.
6. 'Sour' colour is used as an offset to bright 'saturation' of colour—
   e.g., natural black and white shots of a girl's head were falsified by using negative densities of the photo which were then invested with muddy browns and neutral colours to intensify the brightness of the rainbows which succeed this scene.

Goldwyn and Korda Patrons of Art

says Mary Borden

"I don't think I believe in entertainment that doesn't entertain, any more than I trust a chair that can't be sat in," said Miss Mary Borden, the novelist, in her address at the *Sunday Times* Book Exhibition. "During the Renaissance every artist was a craftsman, and had to make his living by knowing his job. Nowadays the Sam Goldwyns and the Alexander Kordas are the patrons of art, and cameramen and writers are given every opportunity to show what good craftsmen they are."

Only two qualifications were necessary to the film writer to-day, Miss Borden continued. First. he must know his job; second, he must be willing to co-operate with other people.

During her six months' work for Korda Miss Borden learned that the writer was no more important in the general scheme of the picture in production than anyone else connected with it. Hugh Walpole, who had worked at Hollywood on the script of *David Copperfield*, had said that he had been made to feel very small. But he did not seem to mind that, because as all novelists in film studios, he had been taught a great deal about the craft of writing.

"A novel," said Miss Borden, "is a story about a group of people who *do* something." This emphasis on the story aspect was essential to the film. The public, and not the literary critic nor the publisher, was the final judge of the completed work; and the public knew nothing about art. The public only knew what it wanted, and it wanted a story. The "tell us a story" of the nursery was the basis of the whole vast film industry, for a film was nothing more than a story told with pictures. Moreover, people would always want stories, and so for the novelist and for the scenario writer the story was the real thing, and everything must be cut away that was confusing to it. And if the story was simple enough for a child to understand, that did not detract from its value.

Finally, said Miss Borden, it was nonsense to talk about the disastrous effects of the film industry on the novel or the theatre, for it was a stimulus and a help to both. "My novels," she concluded, "will be better stories after my six months' work with Korda."

J. H. B.

RESULTS OF COMPETITION NO. 4 WILL APPEAR IN OUR JANUARY ISSUE

PRESERVING THE OLD FILMS

300 Films in National Library's collection

Except by accident no copy of any film is preserved for very long even in these enlightened days. Yet here is the raw material of history of the future. Obviously no firm of renters can afford to be such philanthropists as to clutter up their vaults with stuff that some of their children's children who are academically inclined may like to see. Yet the stuff ought to be preserved. Hence the National Film Library of the British Film Institute!

We have now three hundred films in the preservation section. Even these few form a very interesting record of the cinema from the late nineties to the present day. But there are tremendous gaps. We have just published a list of our most urgent wants and we will gladly send one to anybody who would like to see it, and if they have any of the items, would present it to us.

At the same time we will refuse nothing! We want films to preserve for posterity and we want good hard cash, since films take a lot of nursing if they are not to shrink or become brittle or get stained.

In America the Carnegie Corporation is supporting their National Film Library which is attached to the Museum of Modern Art. In England we have no such backing. May I appeal to all your readers to remember us before they cheerfully sign the order to 'junk the lot'? They may be doing a far, far better thing than they have ever done before! **OLIVER BELL**

The National Film Library of the British Film Institute, 4 Great Russell Street, London, W.C.1, has issued its first complete Catalogue of those films in its collection which are available in the Distribution Section. Of the 351 films in the Library which are being preserved to posterity, copies of 54 have been made because of their historical interest or intrinsic education value. For the convenience of prospective borrowers the Catalogue has been divided into sections wherein each film is fully described. The use of the Library is available to members of the Institute for use by Schools, Institutes, Educational Groups or by Film Societies, and copies may be had on application to the National Film Library, 4 Great Russell Street, London, W.C.1.

"Mill on the Floss" at Sound City

Films in production at Sound City studios, Shepperton have a distinctly British flavour. The most ambitious of the films under way is an £80,000 adaptation of George Eliot's novel *The Mill on the Floss*. John Drinkwater has written the dialogue, the stars include Frank Lawton, Mary Clare, Fay Compton and Victoria Hopper, and direction is in the hands of Tim Whelan. Three of the principal sets have cost £10,000.

* * *

John Stafford Productions have just completed two pictures: a spy story, *Second Bureau*, and *Wings Over Africa*, a drama of tropical exploration. Both pictures will be released by Radio. For showing during Coronation months a third Empire film has been prepared.

* * *

James Fitzpatrick is in the middle of a programme of twelve pictures for M.G.M. Among the completed ones are *The Captain's Table*, a sea story; and one on the life of David Livingstone. The next two pictures will deal with the life of Shakespeare and the loves of Robert Burns.

* * *

John Baxter has been going ahead with his national life films. Two recent ones deal with Cockney life and country life. The titles are *Abide with Me* and *Song of the Road*. The setting of the latter is in Sussex and Hampshire and the hero is played by Bransby Williams. Baxter is now in America looking for a story that will appeal to America as well as Britain.

* * *

Universal-Wainwright have recently made *The Secret of Stambul* with Frank Vosper.

M.O.T. NO. 4

HIGH SPOT OF NO. 4 issue of "March of Time" was an item on the British Tithe War, directed by Harry Watt. Town audiences were plainly startled by this revelation of ferment in the English countryside. The item spared none of the realities of this very real war, with its almost military system of attack and counterattack. Distraint auctions are sabotaged by the farmers with ludicrous bids, and police attempts to seize live stock are forestalled by espionage corps, despatch riders and lumbering carts which mysteriously amble across the roads to block the police vehicles.

The item leaves no doubt as to the determination of the farmers to fight against what they rightly consider an unjust and antiquated burden, and has been produced with a fine sense of the drama and action of the events.

RECORDING BY IMPERIAL

Three words that mean so much on a film.

Whether it is a two-reeler, a short or an advertising film, those three words on your credits mean that the sound, at least, is the best that money can buy.

Behind those three words is a reputation of good recording and an experience of many years of specialising.

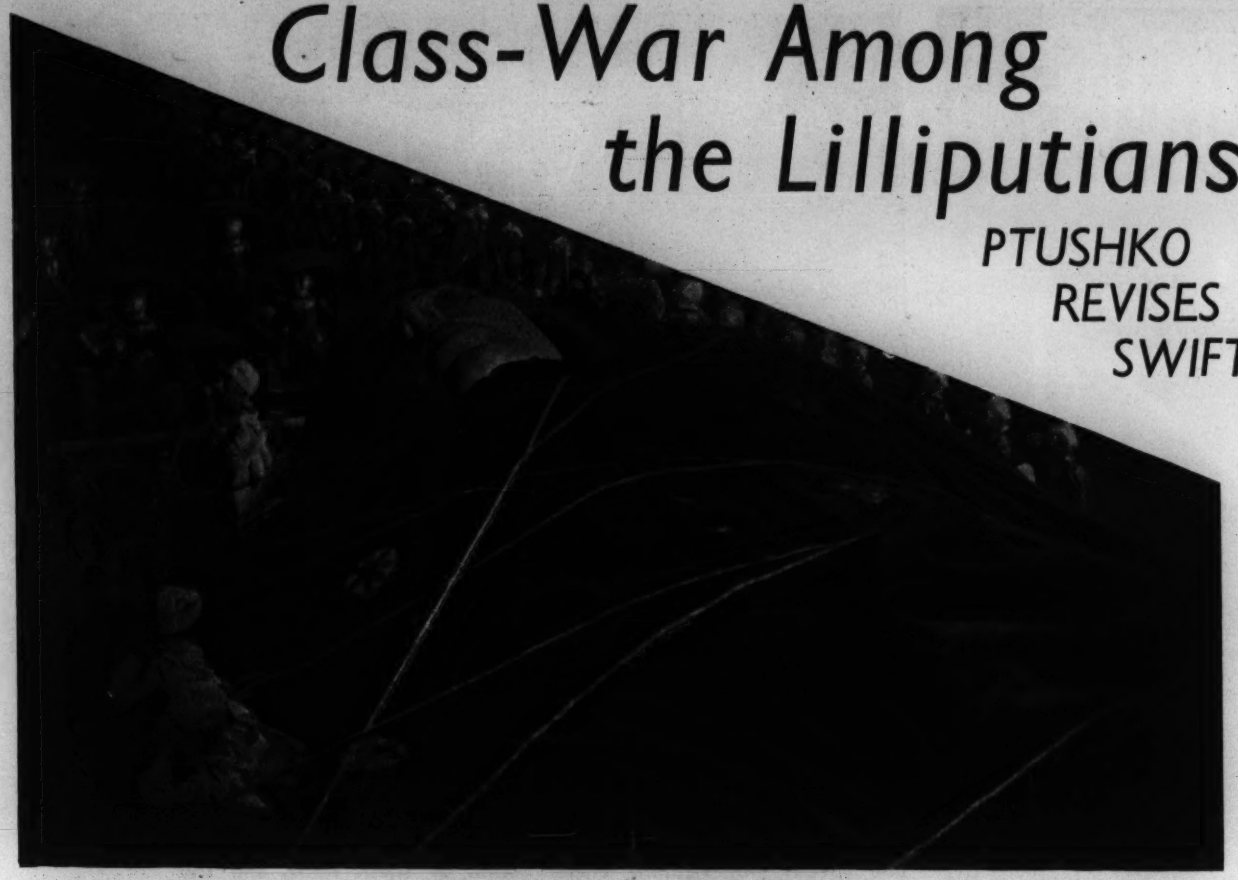
Imperial Sound Studios unconditionally guarantee the highest quality—don't experiment, "Go where the trade goes."

IMPERIAL SOUND STUDIOS

84 WARDOUR ST
GER 1963 W1

Class-War Among the Lilliputians

PTUSHKO REVISES SWIFT



by Felix Barker

THE New Gulliver, the Soyukino production opening the new season of the London Film Society, is the latest work of A. Ptushko, the Russian director and puppet master. Like Starevitch (*W.F.N.* October issue), Ptushko is an experimentalist in trick film making with animated puppets. Previously a cartoonist, he turned his attention five years ago to making satirical dolls for the films, and while this is his first film to be distributed widely outside Russia, he has made several others. Besides his shorts for children, the most notable of these were *The Bed Bug* and *Play and Work*.

It would be difficult to think of a better story than Swift's narrative of Gulliver's voyage to Lilliput for using puppets. In a story of fantasy no excuse would be necessary for them. They would be the perfect contrast in size and style to a human Gulliver. The trick photography such as was used for diminishing the people in *The Devil Doll* could never have given such opportunities for comic invention as the puppets. It gave Ptushko, besides, an opportunity of perfecting his new and original idea of manipulating the little people, a technical trick which he calls multiplication.

Multiplication is a method whereby, instead of the dolls moving as they would in an ordinary marionette show, the camera photographs innumerable shots of motionless figures in different positions. Very much in the method of the cartoon, movement in a cast of well over three thousand is effected by the minutest change in the position of the limbs. Twenty-five shots are needed to make a single lift of the arm. The principal characters, the King, his Prime Minister, and others have as many as three hundred interchangeable heads each with a slightly varying expression. There are also hand and body gestures appropriate to them.

This immense task has been the combined work of Ptushko, who originated all the models, Sarra Mokil who designed the puppets from his drawings, and of Olga Tayezhnaya, the sculptor. Also on the technical staff was the sound engineer, Korobov, who, among other things, was faced with the difficult task of scaling down the voices to the size of the dolls. This he did by raising the pitch to one and a half times higher than that of a human being.

That multiplication opens wide fields in the comic cinema is obvious to any who have seen the film. Photographing puppets, as with actors, has the advantage of suggesting the three dimensions, a thing the cartoon can never do. Yet the puppets have all the virtues of comic contortion peculiar to the cartoon figure. There is one memorable occasion when this is particularly shown. Crowds of Lilliputians are collecting to see the figure of the captive Gulliver. Some society ladies are watching a little way off. Suddenly the scream of a police car announces the arrival of the Chief of Police. Immediately the ladies crane forward and the neck of one shoots out like a telescope to six times its length, accompanied by a squeak of feminine curiosity.

Except for the prologue and epilogue there are no human beings in the film save the boy Gulliver played by V. Konstantinov. His adventures are based on Swift's story, and while this in itself, one would have thought, might have made an admirable film, the producers have seen fit to borrow the idea alone and build for themselves a story with propagandist ends. They have kept the eighteenth century dress for their characters, but the 'problem' is a modern one.

Vanya, a Young Pioneer, falls asleep during a reading of "Gulliver's Travels," and in his dreams is transported (after a very muddle sequence of pirate warfare) to the shores of Lilliput. For a short while Swift is discernible. But then propaganda rears its head and the original is obliterated by a story of civil strife between the worthless king of Lilliput, his worthless household, his worthless anti-social dynasty, and the Workers, the working pioneers, the working and suppressed masses. The new Gulliver sees his way clearly. He must help the Pioneers. He, therefore, throws in his gargantuan lot with the revolutionaries, and wins the war for them (Swift again) by dragging the fleet of ships away from the mainshore.

Fortunately Ptushko never lets his genius for satire be submerged by the propaganda. His characters, especially, are very witty commentaries on the types personified. One remembers such gems as the belligerent financier, and the dandy, and above all the King. The King is a figure of giggling immaturity, with a man's body, a child's mind, and an imbecile's face. He cannot even talk properly, and when he delivers an official speech, he does it by means of a gramophone concealed behind him. It is the propagandist's aim to satirize monarchy, but the film does not stop at that. Contemporary foibles are ruthlessly exposed. Perhaps the happiest of these is the crooner at an entertainment held for Gulliver. He warbles out the following inanity:

"My Lil-li-put las-sie, Oh fly with me
One min-ute to-ge-ther I ask of thee
And we shall be then as care free as a bird
in a nut-shell tree,
My di-minu-tive dar-ling, My Lil-li-put lass.

"My Lil-li-put las-sie, my di-minu-tive dear
I hav-n't words classy and sweet in your ear
So—la la la la la la la la la la la la la la
My sweet demi-tas-se, My Lil-li-put dear."

In contrast are the Workers, who spend their time in dissatisfied labour in the mines of the kingdom. It is an unfortunate piece of symbolism on the part of Ptushko that all the workers should be exactly the same in appearance. The intention is obvious, but the result is only to show a collection of ciphers without individualism, drab and unattractive. The sprightly characters at court for all their worthlessness make far more agreeable companions.

Ptushko is an artist at heart. We can look forward to his next film, *The Blue Star*, a more serious, and, he insists, more intellectual piece of work.

Sherlock Holmes on a Bicycle

Among the trick films in the library of the British Film Institute there is one early German cartoon, *How Plimp and Plump Fooled the Detective*. It was produced by a Berlin company called Herman Ulks Tricks, and although there is no record of the exact date, it is more than likely that it was made before the war, since the collection of films of the donor, Harry Price, all belong to pre-war days.

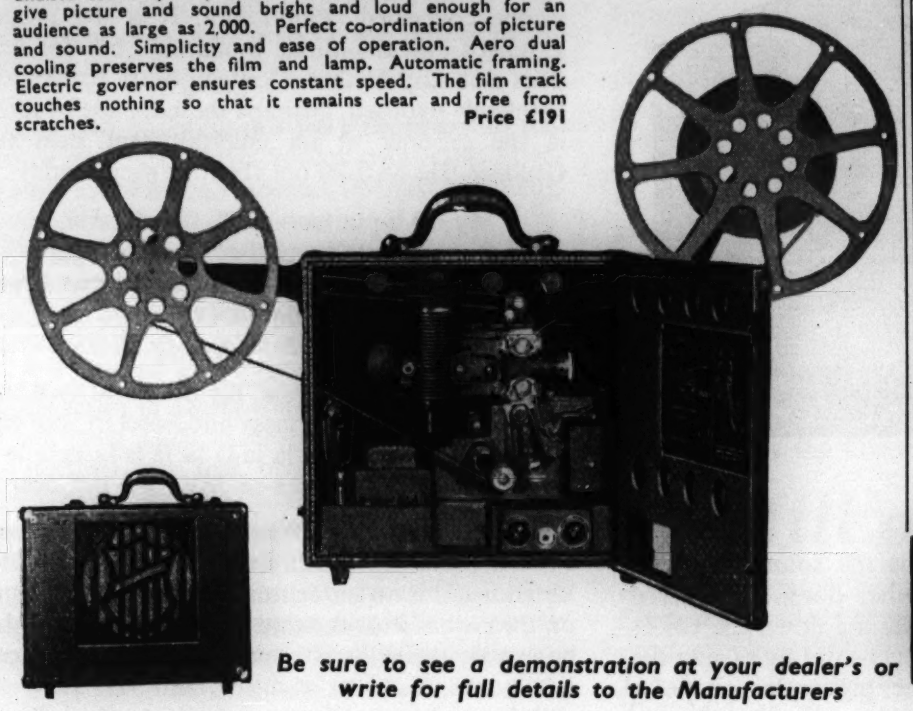
The film shows the comic chase with horse, car and bicycle of two thieves. Sherlock Holmes, the pursuer, is shown complete with his famous pipe. Though the movement of the three characters is often slow and jerky, they seem to be forerunners of Max Fleischer's Pop-eye, and of later trick film characters of the jointed-cardboard family. The background is very detailed with shadows and the rough bark of trees drawn in such a way that the effect is that of a charcoal drawing. The figures are imposed upon the background. They too are drawn with a good deal of detail, and they are apparently mounted on cardboard with the head, jaw, arms and legs jointed in a manner similar to the silhouette figures of Lotte Reiniger. Judging from the general effect of the picture it is probable that the trick table used in the making of it was much the same as Miss Reiniger's. *Marie Seton*

HOME TALKIES

with Filmosound

"FILMOSOUND" 16MM TALKIE OUTFIT

The 750 watt illumination of the picture and 18 watts undistorted output provided by the powerful amplifier, give picture and sound bright and loud enough for an audience as large as 2,000. Perfect co-ordination of picture and sound. Simplicity and ease of operation. Aero dual cooling preserves the film and lamp. Automatic framing. Electric governor ensures constant speed. The film track touches nothing so that it remains clear and free from scratches. **Price £191**



Be sure to see a demonstration at your dealer's or write for full details to the Manufacturers

THE NEW FILMOSOUND 138

Contained in a single case, which also accommodates a 1600 foot reel of film. In use, the combined projector and amplifier unit is removed from the case, while the cover serves as the baffle for the self-contained loud speaker. A new sound head for the reproducer, incorporates a rotating sound drum, flywheel and a floating idler. Voltages on exciter lamp and photocell are balanced automatically as the volume control is changed. Amplifier tubes are of the new metal type. New type of tilt device, and motor rewind. Two models, the 138-A, with 750 watt lamp and two film speeds (for running either sound or silent film), and the 138-B, with 750 watt lamp, which operates at sound speed only. **£138.**

BELL & HOWELL CO. LTD.

The World's largest Manufacturers of Cine Machinery

13 & 14, Gt. Castle St., Oxford Circus, W.1. *Phone: Langham 3988/9*

EMPIRE FILM LIBRARY

IMPERIAL INSTITUTE . LONDON, S.W.7

The Empire Film Library was inaugurated by H.R.H. The Duke of Gloucester in 1935. Film productions of the late Empire Marketing Board and G.P.O. Film Unit are available in this Library for loan to schools and for approved displays by adult societies.

Recent additions include a number of 16 mm sound-on-film subjects dealing with scenery and wild game in the Empire.

For Catalogue (price 3d.) and forms of application for films, apply to:

The Secretary, EMPIRE FILM LIBRARY, IMPERIAL INSTITUTE, LONDON, S.W.7

Two Hundred Studios Make School Films in Germany *by Marie Seton*

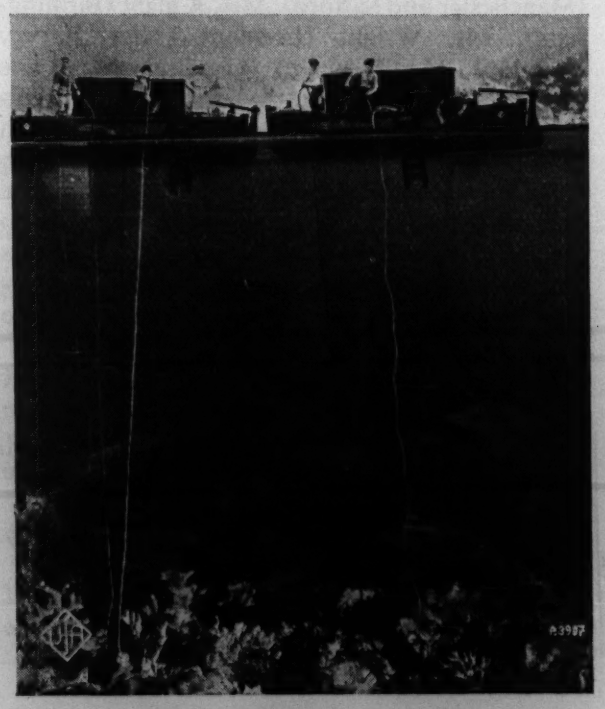
A Ufa exhibit showing pictures taken with various lenses

ACCORDING TO THE estimate of the Reichsfilmkammer there are two hundred companies producing educational and documentary films in Germany. Of these companies the largest and most important is the Ufa Documentary Department directed by Dr. Nicholas Kaufmann, which is responsible for about sixty pictures a year covering mathematics, physics, zoology, chemistry, and astronomy, as well as the latest technical inventions, Nazi political economy and sport. A series of pictures is also allotted to medical and hygiene subjects. For films of special National-Socialist educational value, Dr. Goebbels has instituted the Reichs Propaganda Leitung, which produces one to three films a year; their most recent is *I for You and You for Me*, a film detailing the work of German women.

Of the smaller semi-independent companies, Nethus-Films, under the direction of Kurt Hänsel, has made a varied collection of pictures, including an interesting series of bird-life films directed by Professor Walter Hege, and a series of animals, under the direction of Emil Schünemann. Nethus-Film has also a quantity of unedited material, much of which deals with aspects of folk-lore.

From last season's educational productions thirty-seven films were selected by Herr von Rippentrop with an eye to distribution in England. His selection included travel pictures, several excellent scientific films, and a few pictures made with puppets. The standard of these pictures is efficient. One very pleasant film which shows a more personal approach to the subject than most of the new pictures is *Children of the Village*. The choice of child types is good and the direction sensitive. The most noticeable weakness of the present German films of industry and village crafts is the lack of interest shown in the man who does the job. In fact the only documentary in which there is full appreciation of the people on the job is Ruttmann's life-boat film (reviewed in the September issue of *W.F.N.*).

The style of kultur picture highly commended in official quarters is that which sets up the prescribed ideal; for example, the well-made but unnecessarily long *Sport and Soldiers*, which is more interesting to the audience at an army school than the general public; or the picture of the IVth Olympic Sports at Garmisch called *Youth of the World*. This film, with eight other educationals, was sent by Germany to the Venice Exhibition.



Filming under water (Ufa model)

Since the advent of National-Socialism, no German company has added anything to the educational and documentary cinema so far as technique and subject matter is concerned. On the other hand, Ufa has created the Institute of Film Economy at Neubabelsberg, which is the first of its kind in the world. The purpose of the museum is to demonstrate, in a lucid manner, the various activities concerned in production, display and marketing of films of all kinds. The exhibition shows the correlation between all studio departments. It is possible to follow every stage from the initial idea of a picture to its final distribution. The exhibition is of immense value, and is the kind of thing which every large studio ought to organise. It has brought to the Ufa studios people of the most diverse professions who have had cause to investigate the methods and possibilities of the cinema.

The most interesting exhibits are the models and apparatus showing how micro-films of bacteria, wild animal films and under-the-sea pictures are made. Such work as double-exposure, back-projection and trick-work with models, is fully explained. In conjunction with the exhibition a series of lectures are held on the art, economy and technical questions.

One noticeable weakness in the Institute is the library, from which are missing a large number of standard works on the cinema. So much written during the best days of the German cinema was the work of those now in exile, or of the Soviet directors, that there are surprising gaps.

The following statistics of Ufa's total production from 1930 to 1936 appear in the Institute of Economy:

1930–31	566 films.	1931–32	413 films.
1932–33	384 „	1933–34	399 „
1934–35	397 „		

An analysis of the main films for—

	1934–35	1935–36
Feature films	21	26
Ufa production in France	14	16
Shorts	17	30
German kultur films	20	40
Educationals	5	11
International films	19	32

These statistics suggest that the educational picture for non-theatrical distribution in schools and institutions is becoming a prime consideration under the Hitler government. Why?

London Schools F.S. in Action

"*Since it is essential for teachers to take an active part in the production of educational films— . . .* "

These words, from a motion put forward by Captain Griffith, Chairman of the first Annual Conference, not only summarise the aims and activities in the London Schools Film Society, but indicate that a great deal of controversial ground has already been cleared. The importance of the film acknowledged, and attention turned to the development of available facilities, such a body of opinion will do much to achieve that fusion of differing approaches which can only come from an understanding of the difficulties and limitations of both production and classroom work.

The resolution continues:—

"*. . . this Conference recommends the setting up of a teachers' Production Committee to produce teaching films, to prepare scenarios for teaching films, and to advise on all matters appertaining to the creation of educational films, in collaboration with the British Film Institute.*"

The London Schools Film Society has already done much to organise and encourage interest among teachers and students. Sunday film shows, planned so as to be of special interest to teachers, are contemplated this winter, and it is hoped to form district groups and arrange lectures and demonstrations for those unable to reach London. A Technical Committee and a Committee for the summarising of reports on various film experiments, have been set up, and a fifteen minute film just completed by the Production Unit. This geographical film, made entirely by teachers, deals with the making of cement and its varying uses.

FEDERATION RE-VITALISED

THE FEDERATION IS DEAD—long live the Federation.

The Film Society representatives who responded to the appeal of the (London) Film Society for a reconstituted Federation may congratulate themselves on the speed and efficiency of their deliberations. The Leicester conference produced nothing but a spate of verbiage. Now we have the makings of a workable organisation, thanks to the careful and practical agenda and constructive suggestions of the Film Society, the eagerness of the delegates to get something done, and above all the taut and tactful chairmanship of J. A. Brewin.

The Federation is still, it must be understood, in its infancy. The proposals are only proposals, and have yet to be ratified by the committees of the societies. Moreover, the question of collective booking, which many people consider to be the *raison d'être* of the Federation, has only been discussed very tentatively, and the only decision yet made is a negative one—that finances will not permit the importation of films.

But there is within sight an organisation through which all the film societies in the country can operate, and co-operate. Difficulties with local authorities, booking problems, financial troubles, and the worst of the how's and why's and wherefore's of the hard-worked secretary will become less pressing and less complicated. As the organ of the new Federation, *World Film News* will do all it can to help and encourage the new movement.

The Societies represented at the Conference were:

Billingham: Mrs. Coles (Observer); *Birmingham:* Mrs. R. C. Knight (Hon. Sec.), Hugh Weeks; *British Film Institute:* Oliver Bell (Observer); *Scunthorpe:* Miss M. McKay (Hon. Sec.); *Ipswich:* Gordon Hales (Hon. Sec.), Philip Keene; *Leicester:* H. J. Lane; *Merseyside:* J. Alex Parker; *London:* Miss Elsie Cohen, Miss J. M. Harvey, Ivor Montagu, Basil Wright; *North London:* H. A. Green, Miss O. Withens, Mrs. A. Green, Mrs. L. Green, T. D. Griffin-Beale; *West Essex:* W. Smith; *Manchester and Salford:* J. A. Brewin, T. Cavanagh; *Southampton:* E. S. Fairfax-Jones; *Wolverhampton:* E. L. Packer; *Tyneside:* C. Pottinger, Ernest Dyer; *Manchester:* H. D. Waley (Observer); *Scottish Federation:* J. Stephen Mitchell, Paton Walker (Ayrshire).

Mr. Brewin was elected Chairman of the Conference.

On the proposal of Mr. Wright, seconded by Mr. Pottinger, the former Federation of Film Societies was liquidated.

CONSTITUTION

The proposed Constitution of the Federation was based on the suggestions circulated by the London Film Society to the members of the old Federation. The resolutions given below are to be communicated to Film Societies throughout the country, who will discuss them and make amendments which will be brought forward at a meeting of an executive committee to take place on December 5th. This committee will then draft the constitution proper.

1. The name of the Federation shall be the British Federation of Film Societies.
2. Membership of the Federation shall be open to any independent Film Society or Federation of Film Societies, provided no society having its activities within a circle of 10 mile radius of another society in senior membership with the Federation shall be accepted as a member directly or indirectly without the approval of such senior society.
3. Membership shall be by election by simple majority of the votes at a General Meeting (save that the Executive shall have power provisionally to accept a society as a member if specifically empowered by a General Meeting to do so), and shall be effective following the payment of a subscription.
4. The subscription shall be £*x* per £100 annual income per year terminating June 30, provided that where a society wishing to become a member may hold that for special reasons its whole income should not be taken into account, the finance committee of the Executive shall have the power to make the necessary modifications.

J. A. BREWIN

5. The organ of government of the Federation shall be the General Meeting, at which every paid-up member society is entitled to be represented by two, every paid-up Federation by four, delegates, who shall be instructed and authorised in respect to the circulated agenda.
6. In addition to the delegates, the members of the Executive, and, at the discretion of the chairman if so requested by a society, additional representatives may be present at general meetings.
7. General meetings shall be held whenever called by the Executive Committee, in any case not less than once annually between May and September, and also within twenty-eight days of the requisition signed by one third of the General Meeting voting strength of the Federation or one third of the number of societies in membership.
8. At General Meetings each paid-up member-society of the Federation shall be entitled to two votes for the first hundred or part of a hundred members, and the votes for each further hundred or part of a hundred members as returned in its most recently audited statement of accounts, filed with the Federation Executive, always provided that if the financial committee shall have allowed a society to pay a subscription on a reckoned less basis of membership, this latter basis shall be used in calculating its voting strength.
9. Proxies may be issued only in writing on specific resolutions.
10. Only the General Meeting shall have power (*a*) to determine policy, (*b*) to modify the constitution, (*c*) to issue instructions and to delegate authority to an Executive, and (*d*) to expel members.
11. All decisions of a General Meeting shall be by simple majority of votes cast, excepting expulsion, which shall be by a majority of not less than two to one.
12. The General Meeting held each year between May and September shall elect an Executive of x persons from any nominations made by societies before the meeting, or by their delegates during the meeting at the discretion of the chairman.

It was agreed that the drafting committee shall work out a scheme of regional representation, based on proportionate prospective membership, plus x persons to be elected by the Federation generally.

13. The first General Meeting held each year subsequent to August 15th shall examine and approve the accounts of the Federation.
14. Not less than fourteen days' notice of any General Meeting shall be forwarded to any member societies and federations.
15. The Executive shall have the duty (*a*) to conduct the affairs of the Federation as instructed by and in accordance with policy as laid down by the General Meetings, (*b*) to appoint a Secretary and Treasurer, (*c*) to circulate before July 31 an audited statement of finance and accounts, (*d*) to circulate together with notice of any General Meeting a notice of the agenda, (*e*) further to delegate activities and duties to duly appointed sub-committees which may include co-opted persons as well as executive members, and (*f*) to meet not less than three times yearly.

It was agreed that the Executive should have power to co-opt members for work on the sub-committee.

16. Any member society of federation may withdraw on giving six months' notice to the Executive, but shall in any case be liable for subscription for the current year.
17. All bookings made by federations and societies members of the Federation shall be made through the machinery of the Federation set up by the Federation for that purpose.

After a long discussion on collective booking and the amount of the subscription, it was decided to appoint the following Interim Executive Committee to make decisions on these and other matters.

INTERIM COMMITTEE

The following were nominated to this Committee: Mr. Parker (Merseyside), Mr. Brewin (Manchester and Salford), Mrs. Knight (Birmingham), Mr. Wright (London), Miss Harvey (London), Mr. Montagu (London), Mr. Lane (Leicester), Mr. Pottinger (Tyneside), Mr. Fairfax-Jones (Southampton), Mr. Griffin-Beale (North London).

At a meeting of this Committee at 5.30 on the same day it was decided that the subscription to the Federation should be £3 per £100 of the gross income of the Society, the minimum subscription being £3. A specially appointed Finance Committee was to deal with special cases.

The question of collective booking was not raised, but the following regional representation scheme was drafted:

Three representatives shall be elected by the General Meeting;

Two representatives shall be elected by Scotland;

One representative shall be elected by each of the following regions, which include the Societies named:

Scottish Federation Plans for the Year

J. S. Fairfax-Jones has been appointed London booking agent for the Scottish Societies, with A. L. Stephen Mitchell, formerly of the Aberdeen Film Society, as liaison officer. Satisfactory bookings for the early part of this season's programmes have been made by most societies and with less inconvenience than has formerly been experienced. A novel feature introduced by the Federation is the issuing of inter-available tickets which enable the members of each society to attend any two performances given by other Scottish film societies.

The Federation has arranged to hold quarterly meetings in Edinburgh, Glasgow and Aberdeen. The Chairman is G. Martin Gray, Aberdeen, and the Secretary is Forsyth Hardy, 54 Bruntsfield Gardens, Edinburgh 10. The Federation now includes Edinburgh, Glasgow, Aberdeen, Ayrshire, Inverness, Dundee and St. Andrews Societies and the new Stirlingshire Society proposes to join. Other centres contemplating the formation of societies are Dumfries, Motherwell and Hamilton.

EAST KENT: The programme held at the Parade Cinema, Margate, on October 25th, included *Gentlemen in Top Hats and Gentlemen in Crowns*, *Housing Problems*, and *The Road to Life*. On November 15th the main picture was *Remous*. The next meeting will be on December 6th, the chief picture being *En Natt*. Intending members should communicate with Miss M. M. Robson, M.A., Hon. Secretary, 133 Northdown Road, Margate.

Federation (contd.)

ENGLAND:

North-West:	Manchester and District
	Merseyside
	Manchester and Salford.
North-East:	Billingham
	Scunthorpe
	Tyneside.
Midlands:	Wolverhampton
	Birmingham
	Leicester
	Oxford
	Ipswich.
West:	Hereford
	Plymouth.
South:	Croydon
	East Kent
	Southampton
	West Essex.
London:	The Film Society
	North London Film Society
	London Film Institute Society.

A questionnaire is being sent to all Film Societies with the minutes of the Conference, with the following questions :—

1. Are you willing to join the Federation?
2. If so, do you agree to the regional representation scheme?
3. Do you agree to make all your bookings through the offices of the Federation?
4. Do you agree to the subscription fee?

NEWS FROM THE SOCIETIES

NORTH LONDON FILM SOCIETY: Arthur Elton, the director of *Housing Problems*, gave a lecture-discussion on *Workers Become Articulate* on November 27th. The following Sunday a programme of films was given at the Monseigneur News Theatre, Strand, when Edgar Anstey introduced an edition of *The March of Time*, specially assembled for the performance. Other films included *Canal Barge*, *Coal*, *Rainbow Dance*, and *Sabra* (Cactus). Applications for membership, guest tickets and remittances should be addressed to the Hon. Secretary, 8 King's Road, N.4.

ETON COLLEGE FILM SOCIETY: Founded in October, 1931, holds four meetings a year. The membership is now about 350, and the organisation of the Society is in the hands of six masters and six boys. The nineteenth meeting was held on November 21st. Secretary: W. Williams.

EDINBURGH FILM GUILD: The second performance of the season, on November 15th, had a particular interest for all interested in health and psychology, and some notable figures of the medical world were present at the discussion which followed. The films shown were *The Dragon of Wales*, *Nutrition*, *Feeding Time at the Zoo*, *On Parade*, and *The Eternal Mask*. The third performance will be on December 6th, when the principal film will be *Marchand D'Amour*. Secretary: Douglas A. Donald, 16 Great King Street, Edinburgh, 5.

THE CATHOLIC FILM SOCIETY gave four showings last month of films at the Millicent Fawcett Hall, Westminster.

Two of the films were demonstrations of Catholic ceremonies, Baptism and Holy Mass. These tended to give the ceremonies in too great detail to be of general interest. The film about the Oberammergau Passion Play, its history and its players, was marred by defects in continuity.

An interesting film, made by the Franciscan Sisters of Guildford, described the general routine of their life, the ceremonies enacted for a novice and the work done in their hospital, including some very realistic close-ups of teeth extraction and an operation.

A film made by F. B. Newton on the Monks of Mount Melleray, Ireland, showed the rough ground they had turned into farm-land, pasture and gardens, the preparation of a feast for the Abbot's neighbours and evening prayer and meditation.

Aran of the Saints will be shown at the forthcoming show in the Lewisham Town Hall, Catford, on November 24th.

The next monthly display at Millicent Fawcett Hall is at 8 p.m. on Wednesday, December 2nd, when Rev. Ferdinand Valentine, O.P., will lecture on Liturgical Films.

Tickets for both the above shows may be had from the Honorary Secretary, Catholic Film Society, 36 Gt. Smith Street, S.W.1.

SOUTHAMPTON: The sixth season opened on November 8th at the Picture House, Southampton, with a programme consisting of *Bonne Chance*, *Ali Baba and the Forty Thieves*, *Workers and Jobs*, and *Gentlemen in Top Hats and Gentlemen in Crowns*. Subsequent films will be selected from *Marchand D'Amour*, *The Student of Prague*, *Merlusse*, *Die Ewige Maske*, *Musik im Blut* and others. Honorary Secretary and Treasurer: J. S. Fairfax-Jones, 10 Golden Square, W.1.

OXFORD: The society held two meetings in November at the Scala Cinema, films shown including *Night Mail*, *Ali Baba and the Forty Thieves*, *Le Group Garou*, *Bonne Chance*, *Son of Ceylon*, *Rainbow Dance* and *Fox Hunt*. In the next programme on December 13th are *Blackmail*, *Weather Forecast*, and *What the News Reel Shows*. Secretary and Treasurer: E. F. Bowtell, 105 Victoria Road, Oxford.

UNIVERSITY OF BRISTOL UNION CLUB: On Saturday morning, December 12th, at 10.30 a.m. Basil Wright will lecture at Bristol News Theatre on "The Cinema and Society," His film *The Song of Ceylon*, will be shown. This lecture forms part of the programme of the local branch of the Royal Empire Society, but the general public will be admitted at a small charge.

WOLVERHAMPTON: The society now has a membership of 245, and is in its second season. Its aim is to stir up interest in "the further reaches of the cinema," but is finding the Watch Committee a difficult opponent. Non-members are admitted to the meetings. Programme secretary: E. L. Packer, Himley Crescent, Wolverhampton.

TYNESIDE: The Tyneside Film Society showed *The Great Train Robbery*, *En Natt*, and *Diet and Nutrition* on November 1st. The discussion in the Club Room following the programme was well attended. Dr. J. C. Spence, whose enquiries into malnutrition in Newcastle have been widely quoted (*e.g.*, the chapter in "Poverty and Public Health") and Dr. Charles, Medical Officer of Health for the City of Newcastle, were amongst the members who spoke about the Nutrition film.

The general opinion of the Nutrition film was that it was more likely to succeed in disturbing the social conscience of the well-fed classes than in giving practical instruction to the ill-fed poor. Dr. Charles quoted instances and statistics from a forthcoming report on nutrition in Newcastle showing the meagre consumption of milk, alike amongst unemployed families and employed.

The discussion on *En Natt* was opened by Baron Lagerfelt of the Swedish Consulate, who explained the politico-geographical background of the story.

OTHER film society showings include *Warning Shadows* and *Now and Then* (Brighton, Hove and District Film Institute Society); *Die Ewige Maske* (Leicester Film Society), and *Der Hauptmann von Koepenick* (Manchester and Salford Workers Film Society).

Newsreel Rushes by the Commentator

"THE GUY FAWKES DEAL" they're calling it now: it shot into the news like a rocket: then just petered out in a puff of smoke. Final result of days of excited rumour and counter-rumour is that John Maxwell does not for the time being get control of Gaumont British, and in the Newsreel world everything is as it was before.

TITLES ARE MAKING REEL NEWS—due to recent changes by three out of the five companies. General make-up of the reels remains as for years past; two to five "title stories," 70 to 150 ft. long, with 10 ft. "newspaper headlines" titles—and a central section of "flash stories," 25 to 70 ft. long, grouped under a general title, *i.e.*, "Our Roving Cameraman Reports," "News in a Nutshell," etc. It is the details of the titles themselves that have been changed during recent weeks. The position up to a few weeks ago:—

TITLE STORIES. Gaumont British and Universal used special backgrounds for their titles—G.B.'s revolving world was by far the best, supplied movement, an easily identified trade mark. Universal's "pretty design" was more muddled, many found it a hindrance to reading. Additional Universal disadvantage was that the title was in two parts, with a wipe in between; slow, cumbersome. Pathé used plain black backgrounds. The big disadvantage of all these was that none provided any continuity between title and picture. Title music came to a crashing end, title flashed off, picture flashed on. Paramount's titles were worst of all, they were whole paragraphs, often requiring as much as twenty feet, and making the reel painfully slow. Movietone used all titles superimposed over the first picture of the story, providing much better continuity, but against light background, wording is often extremely illegible.

FLASH STORIES. G.B., Universal and Pathé used a flash title between each story indicating the place where the pictures were taken. But the location of the stories does not give any indication of their type, or provide any link with previous or following stories, the greatest need of the modern, "hotch potch" reel. Movietone used, and still use the only sensible method; grouping "flashes" under general heads, *i.e.*, Sport, World Affairs, Fashions. Paramount were bottom again with "flash" titles as long as the others' main titles.

RECENT CHANGES. G.B.'s moving world, and flash titles spelling themselves across the screen became rightly famous. Suddenly, without warning, they dropped all that. For a few bad days they used an idea first introduced in their "Review of 1935"—a background of pictures of their cameramen, turning handles, squinting into viewfinders—there was so much detail, movement, that few people managed to read the titles. Like a hot cinder, this idea was dropped. There appeared two G.B. issues without any titles whatsoever, main or flash. The strain of trying to follow where one story finished and the next began was too much. The following week, there came a revised version, back to the revolving world behind main titles, the pictures of the cameramen behind the "Our Roving Cameraman Reports," and the flashes run into each other, without any title. Paramount provided the next sensation. The "paragraph" main titles were thrown overboard, and in their place "newspaper headlines." The flash titles were drowned too, and replaced by location titles superimposed on the pictures without breaking their continuity. But as with all new toys, Paramount are now overdoing the superimposing: well-known personalities who are immediately recognised anyway, have their names superimposed across their chests, as well as being called out by the commentator. Universal too have introduced a moving black strip with a location title, to separate their flashes. Pathé stick where they were, with all titles separate from the pictures, all helping to make the reel jerky. Movietone remain all-superimposed, often badly illegible.

> Local newsreels are the latest feature in the Midlands. The Tatler Theatre at Liverpool has started a weekly newsreel service covering events of local interest. 16mm. sound on film is used, and the film is projected from the ordinary projection box on to the ordinary screen. To ensure good lighting, arcs are used in the 16mm. projector.

WHAT IS THE SOLUTION? As usual it seems to be a combination of all current ideas. First, as a trade mark, each newsreel should choose a distinctive title background—preferably as simple and clear as G.B.'s, revolving world. Second, this background should stay on the screen behind the title for about 7 ft. Third, the title should remain, while the background fades into the first picture of the story. Fourth, at about 10 ft. the title should fade out, leaving the picture. Fifth, title music, with a definite finish on the title should be abolished, replaced by a gradual fade into the music or sound of the picture. Sixth, flash stories should be titled in groups, as by Movietone, leaving the commentator to indicate location, link individual stories. Again the title should start against a background, finish against the picture. Thus would be achieved complete legibility, complete continuity.

THEN THE NEWSREELS should turn their attention to the wording of their main titles. At present these are based entirely on newspaper headlines, but the conditions as between page and screen are quite different. A reader of *The Times*, opening his paper, is faced by 14 columns. Each has a headline designed to attract his attention to that particular point, each headline must tell him at a glance whether the subject is likely to interest him: final choice is his. Newsreel looker has no such choice. He must sit through the story or shut his eyes and ears; therefore all the newsreel title need do is to arouse interest. Present day long explanatory titles generally achieve the opposite effect. To say *Omaha Wins Kentucky Derby by 3 lengths*, followed by shots before the start of the race, hardly helps the commentator when he tries to work up the atmosphere of excitement over the race not yet run, to present the start as if first one horse is a likely winner, then another, and finally Omaha's magnificent spurt carries the day. The art of creating titles with a special "interest arousing" quality has been perhaps brought to the greatest perfection by the American magazine *Time*. Recent examples: *Hand Picked Bones* on story about art exhibition of works by artist Muirhead Bone; *Nobody's Satellite* on story of Belgium breaking away from European entanglements; *Again, Shopping Days*, on a story of the end of the Arab strike in Palestine. British newsreels, please copy!

* * *

An incredible blunder was made by all the newsreels in their issues dated November 9th; apparently suffering from a surfeit of "intelligent anticipation" they announced the fall of Madrid and some even included shots purporting to show the entry of Franco's troops into the City.

The newsreels had entirely miscalculated the capacity of the Government forces to defend the Capital. This is not the first time that their information about Spain has been inaccurate and ill-informed. Maybe it will teach them a lesson.

Newsreel Rushes—(contd.)

ARMISTICE DAY BROUGHT the first big annual special of the newsreel winter season, brought out too interesting comparisons in the way each dealt with the 18 year old ceremony. By previous agreement between the reels, only London callers, those which are close enough to send their own boys to collect the films, were given specials the same evening. Newsreel chiefs call that "working hand in hand." Provincial exhibitors, failing to get their specials, use stronger language.

Notes, after seeing all five reels:—

Movietone: out in the West End at 5.0 p.m. An outstanding attempt to treat the old story in a new way. The 1936 ceremony played only a small part in the film—there must have been only about six shots or less of this year's service at the Cenotaph. The rest, a smooth flowing essay in pacifist propaganda, on the lines of "we remember our dead and talk about peace, but look how we're all re-arming." Movietone beat all the others for speed. Score: 3 points for production, 1 point for speed of issue.

Pathé: out in West End at 5.30 p.m. The same old story treated in the same old way; nothing new, nothing different. But for the new King, it might have been last year's. Silence covered by superimposed war stock shots over Cenotaph. Noticeable that Whitehall had suddenly emptied completely of crowds. Over this, Cedric Belfrage spoke lines of poetry. Excellent commentary by Roy de Groot. He has the voice and the manner for this sort of thing. Score: 2 points for commentary.

Universal: out in West End at 7.30 p.m. This is where Universal's lack of any sound equipment lets them down badly. The King comes out to the accompaniment of what sounds like a cathedral organ—"O God our Help" sung by thousands, sounds like village choir—but biggest laugh, when from sound track comes single BUGLE playing "Last Post" while picture shows whole line of R.A.F. TRUMPETERS. Silence covered by Jeffrey reciting Binyon's "For the Fallen." He should know better than to say "ajhe—sshhall not weary them." Score: nil.

Gaumont British: out in West End at 7.40 p.m. Pictorially perhaps the best of the five. War shots superimposed over a lamp of remembrance; a fine war graves sequence, followed by rapid dissolves through war memorials; the best edited version of the 1936 ceremony itself. Brilliant sound cutting—part library music—part music of the 1936 ceremony. The only reel that had the telling effect of dead silence, while the King laid his wreath, and again during THE silence. Not so smooth flowing as *Movietone's*. Commentary by Emmott well written, but his voice is far from suitable, always that slight upward inflection that makes us expect a joke. Score: 3 points for pictures, 2 points for sound.

Paramount: out in West End at 8.10 p.m. Ceremony editing moderate. Surprising difference between effect of G.B.'s picture of the King Laying Wreath silent, and here with added funeral march. The Silence not mentioned at all! "War-like World" idea introduced with close ups of Hitler and Mussolini—a slightly unpleasant taste. Score: nil.

FINAL PLACING:

Gaumont British	5
Movietone	4
Pathé	2
Paramount	nil
Universal	nil

GEORGE POCKNALL

(No. 4 of Cameramen Series)

GEORGE POCKNALL has been associated with cameras all his life. He started off as apprentice camera-maker to the old Midland Camera Co. of Birmingham, and later took a turn at still photography. On his first venture into films in 1912 he started Baer & Co., of Denmark Street, with a printing plant that consisted of an old Darling camera, a biscuit box, a condenser and lamp. The drying drum was made of broomsticks.

Hollywood apparently called in those early days because Pocknall left for America. But he got no further than Canada, where before long he found himself in dungarees putting stained glass windows in a church. This enabled him to raise the cash to get back to England, where he took up camera work seriously, studying under Charles Gazier, a pupil of Charles Pathé, and working at an open-air stage at Alexandra Palace. He later spent five months in Rome shooting for the World's Feature-Film Corporation of Chicago and afterwards took the job of assistant manager of the American Company of Wardour Street's film factory at Croydon.

After the war a variety of jobs included work at British Instructional Films, Famous Players, Lasky, Newman and Sinclair and British National Pictures at Elstree. Following a short period with British Talking Pictures he rejoined British Instructional Films and remained working under Bruce Woolfe, with whom he went over when Gaumont-British Instructional was formed in 1932.

He has turned on many documentaries with Paul Rotha, Donald Carter and Mary Field. His lovely exterior photography was one of the features of the "Face of Britain" series of films, and he has recently completed a difficult job of filming champion swimmers under water. There is nothing he does not know of filters and camera-mechanics.

With so variegated a career to his credit George Pocknall has worked under most of the well-known British and some American producers. Among them, Syd Chaplin, Herbert Wilcox, Monty Banks, E. A. Dupont, and Walter Summers.

Short, alert, and with bright blue eyes, Pocknall preserves among his memoirs the incident when an English director suggested he should use smoke effects when shooting a boudoir scene. On asking the reason it appeared that the director had much admired the effect of a previous scene when the set was a fish and chip shop. Pocknall failed to see the connection.

Colour Films Need Real Artists

says Fernand Leger

Fernand Leger, the famous painter, shows great interest in colour films. "The colour films I have seen," he said, "all lack the same thing. They need real artists to help make them—we should not turn them into 'avant-garde' films as they seem to fear."

There is no art in colour films at present, Mr. Leger thinks. He points out that he never "colours" his own pictures; he leaves a neutral background, or paints everything with the exception of a human figure, giving it only contours. Clouet and Cranach did the same with their figures or faces, so that by the law of complementary colours the forms reflected the colours of their surroundings and appeared full of life. Colour films should work on a similar principle. The directors believe that to make the best of the film they must add as much colour as possible, whereas actually they should be taking colour away. A coloured object must be put against a neutral background, for colour added to colour gives the effect of a cheap picture postcard. The right shade of neutral grey will have to be found before colour films can progress.

Every subject must receive a different treatment, for the colour must be used as a means of expression; must correspond with the action of the film. A film such as Allegret's *Lac Aux Dames*, for instance, should stress its point by very light, transparent shades and delicate greys. Pierre Chenal's *Crime et Châtiment* would require dark, violent colours and contrasts.

Leger is no stranger to the cinema. His *Ballet Mécanique* was, in its time, an original and unusual work. He then worked with Alberto Cavalcanti, and decorated Marcel L'Herbier's *L'Inhumaine*. A year ago he made sketches and notes for Wells's film, *Things to Come*. He found it interesting working for Korda, but he found it difficult to agree with Wells over the costume design, and thus there is little of Leger's work to be seen in the Wells film.

Last year Leger began a marionette film with André Vigneau. But the film was left unfinished as he had to attend an exhibition of his pictures in New York. There he developed the idea of a Charlie Chaplin film, in which everything Charlie touched was transformed into cubes. Chaplin, however, refused to allow his figure to be used for this.

But Leger still dreams of a full-length Chaplin film in colour, with Charlie's figure alone in black and white.

L. E.

Film Finance Changes

SINCE the publication of the Film Council analysis of American film finance in *W.F.N.* last month an interesting change has occurred in the ownership of Loew's Inc. (M.G.M.) capital. It is reported that the Thalberg block of about 30,000 shares, valued at approximately £420,000 has been acquired by a British financial group, said to be unconnected with the film industry. While it is strongly denied that this transfer has any connection with the Fox-Loew-Gaumont or A.B.P.C. Gaumont deals, it has nevertheless an important bearing on the problem of Anglo-American film relations which will be fully discussed in the Film Council study of the British film industry we hope to publish in our next issue.

Filming a Factory

By ANDREW BUCHANAN

This is the third of the series of ten articles by Andrew Buchanan specially prepared for W.F.N. as a tuition course for amateurs

AMATEURS AND PROFESSIONALS are invariably fascinated by the sight of gleaming machinery on the screen, and industrial processes of almost every kind offer excellent opportunities to the film-maker. Nevertheless, there are more difficulties in this type of subject than in any other, and they can only be removed by approaching it in the right way, on a leisurely and systematic basis. Now, the first point to realise is that in practically every industry which is to be filmed, something must be left out, or the production would never end. Accordingly, the factory must be carefully studied with this end in view. Secondly, the Director must be conscious of the fundamental fact that although the various machines in a factory are working independently, they are, collectively contributing to a common end, which is to keep up a steady output of pots, pans, cigarettes, electric globes, or jam-jars. One plant feeds another, and consequently they are all working simultaneously. Therefore, he has to establish this fact on the screen, and make it so vividly apparent that the audience, which is entirely ignorant of the factor's many processes, shall realise that everything is going on simultaneously.

Now, to plan the basis for his film, the Director must approach the factory—any factory—with a cinematic eye, and he will quickly find that the Works Manager does not possess such an asset, for that worthy gentleman will try to induce the Director to film *everything*, including the playing-fields, the girls' rest-room, and, of course, himself, posing heavily against the boilers. That is all very well if the result is to be a three-hour film designed to please the factory staff at its Christmas Party, but the real job in hand when filming industry is to create a film that shall contain only essentials, and which shall hold the attention of a disinterested group of people.

The easy-going attitude of filming everything is by far the deepest pitfall into which the unimaginative, and/or inexperienced Director will sink, for all he has to do is to enter a factory, set up his camera in front of each machine, turn a few feet, and go to the next one, until every plant has been shot in vague semi-long shots, which are just near enough to permit the audience to see that the machinery is doing something interesting, and just far enough away to prevent it seeing exactly what it is doing. These shots are invariably embellished by the pale faces of very curious workers, popping in and out of the background, and staring directly into the camera. Such treatment misses nothing that is visible, and yet it captures none of the essential character of the process, or the place.

How then should one go about so complicated a business? Firstly by simplifying it, and this is best done by the Director visiting the factory—we'll assume it makes cigarettes—and, at leisure, studying everything that is going on, making one list of all the processes which he intends to shoot, and another of those processes which, though vital to the cigarette manufacturer, are not filmable. This will naturally create the first battle with the Works Manager, who will be quite unable to appreciate the fact that a process which is taking place inside a large black iron tank is useless to the Director, for nothing is visible. In this way one learns to differentiate between good and poor screen material, and in so doing, one may reject vital though motionless processes, and, in their places, may select comparatively unimportant though extremely filmable incidents, which the Works Manager has probably never noticed during the inevitable thirty years he has worked there.

Yet little incidents, such as the worn leather sleeve of a girl, forever moving to and fro, the impressive lever which controls certain power, the shadow of a machine criss-crossing over a man's features, nimble fingers stacking cartons in symmetrical piles—these, and a hundred similar details, must not escape the eye of the Director during his preliminary survey. After that, he goes home and draws up a list of shots, which will, collectively, portray a complete pictorial explanation of the process in question. Those machines which reveal none of their magic to the eye are listed separately, and the processes they are engaged upon must be accounted for finally either by titles, or in the commentary. The Director's notes must be so comprehensive that they enable him to remember where each machine is located, for he will shoot them according to their position in the factory, which does not necessarily mean in chronological order.

LIGHTING

The question of lighting is best left for the Director to solve according to his private facilities, but I would warn him not to attempt to illuminate the entire premises in vast long-shots, hoping to show a hundred workers at a time. My industrial films are confined to the actual mechanical processes, and I rarely, if ever, include scenes which reveal either the size of the premises, or the number of people employed. Three or four spot lights are usually adequate, and if carefully arranged round a machine, give perfect results. Occasionally one encounters mammoth industries, such as paper-making, which, as you may know, includes a colossal machine closely resembling four Royal Scot locomotives strung together, and unless one is prepared to introduce banks of overhead lighting, countless ground lights, and lots of other costly paraphernalia, one had better leave paper-making machinery alone, and concentrate on making paper-flowers in the drawing room.

Now let us assume that with notes in hand, and lights ready, the Director starts production. What is it about? Making cigarettes by machinery. Very well, I suggest a brief prologue to enable titles or commentary to state the magnitude of the industry, and the popularity of smoking. This will create the right atmosphere—a rather smoky one. Therefore, he should shoot about ten or more contrasting close-ups of cigarettes in lips, emerging from cases, being crushed in ash-trays, being lit one from another, being gracefully smoked, and disgracefully sucked. Cigarettes! That is the subject. Make the audience conscious of the fact that they are about to become familiar with the little known machinery which is forever pounding out packets of cigarettes. Then the prologue merges into cigarettes in an unrecognisable form—vast bales of tobacco leaves as they are received from abroad. Groups of workers are breaking these up into piles of brown dried leaves, which justify two or three close-ups, as fingers examine them, for they form the basis of cigarettes. As we look at the leaves many more drop on to them, and they are whisked away. Good bold near shots enable the audience to see exactly what is going on, and why, and although there may be several repetitive processes in this sorting and sifting department, one is sufficient. Then the camera shoots a close-up of an enormous blade which is chopping up the leaves and thrusting them down a conveyor, which carries them into hoppers that sift and cleanse them, and after passing through a fine mesh, the tobacco arrives at the machine which feeds all the subsequent mechanism engaged in making the actual cigarettes. These fall in hundreds into containers which, in magical fashion, divide them into tens, and force them into packets. That, briefly, is the story, but the task of the Director is to plant the fact on the audience that one machine cannot work unless all the others are doing their bit, and that all the mechanism is relying upon the constant work of the first group of workers who are splitting up the bales of tobacco, and sorting the leaves. Therefore, each machine should be shot for a sufficiently long duration to enable the strips to be cut into several equal parts.

Intercutting then enables the Director to create the essential simultaneous effect, for after he has shown machines One, Two and Three, he should cut in One again before introducing number Four, and, after Six he should show both One and Three, and so on, and he might well end up by showing the *last* and the *first* processes alternately, to establish the fact that the finished cigarettes are the outcome of the efforts of the first feeding machine.

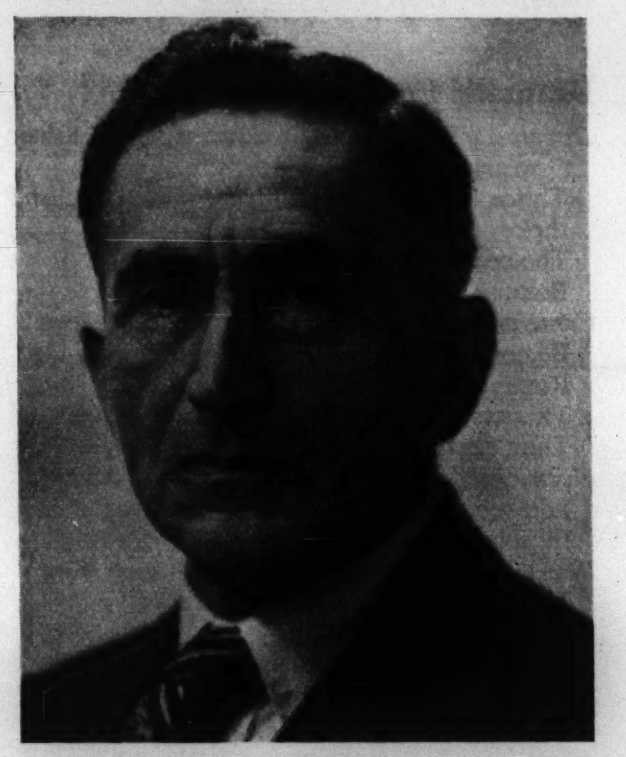
Now, the film possesses the power to dramatise an industrial process by the magnification of the close-up, thereby giving prominence to incidents which, to the human eye, appear comparatively insignificant. Consequently, the Director must actually recreate an industry, so that it shall give considerable emphasis to certain processes, and, to some extent, glorify the mechanism. Thus, he makes a condensed yet comprehensive version of machinery which, though instantly recognisable by the factory workers themselves, will surprise them by its impressive rhythmic movements and size.

Lastly, whatever the industry may be, the Director should never overlook the human element, and the fact that the most complicated mechanism in the world is the creation of Man, and remains under his control. The watching eyes of the man in the power house, the hand on the control lever, the sensitive nose and palate of the man who is testing the quality of the finished cigarettes, and the mechanic who rushes forward to remedy a slight defect in one of the machines —these are incidents which must be introduced, for however awe-inspiring machinery may be as it

[*Contd. on next page.*]

Pop Burnford— King of the Amateurs

THE INTERNATIONAL TROPHY of the Institute of Amateur Cinematography has been won this year by H. A. (Pop) Burnford, a comparative newcomer to the field. Last year with his film *Cement* he won the I.A.C.'s award for the best documentary and the Savile Cup in the Scottish international competition. He is to be distinguished from the veteran amateur who won the Venice gold medal last year whose name is also Burnford, but who happens to be H. A.'s son.



The prize-winning film this year is *Harvests of the Forests*. Mr. Burnford has now disposed of his 16mm. equipment and if he touches films again it will be on a larger scale.

Pop Burnford is 60 years old, is a civil engineer, and is still controlling construction works in the suburbs of London. He is also an expert card manipulator, and a violinist and can turn his hand to most things for, as he says, he is first of all a workman. He is also something of an artist, for his films, though straight and simple jobs of explanation have the finer touches of photography, composition and cutting that place them above the general run of amateur, and for that matter, professional work in the shorts field.

Here is a brief outline of his career:

Apprenticed as a lad to the building trade, studied civil engineering, joined Hengler's Circus in Dublin as a violinist at 25 shillings a week; travelled to South Africa with a violin, a box of mathematical instruments and kit of carpenter's tools; met on the boat a strange character who had been a policeman, prize-fighter, riveter and card sharper, and who taught him how to handle a pack of cards; got a job in the building trade in South Africa where he built offices, roads, railways and also fiddled a bit for his living; fell off a roof and damaged one of his hands so that prospects of a musical career were out of the question (though he is a first-rate violinist even now); continued with civil engineering in South Africa and later in England.

His film career has only begun for old man Burnford does a job properly and hopes to tackle a sound film before long. He is steadily following in the footsteps of his son who has in the meantime become professional.

There is every chance of Mr. Burnford senior making good. He has in the first place a good sense of humour. He does not take films too seriously and he finds that works of constructing and business management are also important. He is also aware that such a thing as politics exist and is a bit of a philosopher. In fact he has a good many interests, has studied many subjects and is very sane. His films profit from varied experience and a well-balanced mind as much as they do from camera aptitude and a sense of composition and rhythm. With all the subjects in the world to choose from he has chosen subjects that he knew and that he regarded as important. He has shot them, knowing and having worked on the jobs his camera has recorded. He has not been misled, as so many amateurs unfortunately are, by wild enthusiasm for a new medium of expression and by ambition over-riding experience. His films are not ambitious but they are gems of careful craftsmanship.

The winning film *Harvests of the Forest* competed this year with a collection of films of much higher standard than any yet submitted to I.A.C. competitions.

T. Lawrensen, with his charming film *Another Happy Day*, won the *Daily Mail* International Trophy. Mr. Lawrensen was also winner of the Lizars Cup for the best Scottish film.

The final adjudicators were: Alexander Korda, George Perinal, Bernard Knowles, Victor Saville, Alfred Hitchcock, W. E. Chadwick, George Grossmith, Seton Margrave, Gordon S. Malthouse and Norman Jenkins.

Prizewinners, other than those mentioned, were: E. E. Pritchard, bronze medal for *Below the Horizon;* J. H. Lorimer, bronze medal for *Creels;* Khoji Tukamoto, Home Movies cup for *Mystery in the Forest*, and Amateur Cine World plaque for *Mount Zao;* Dr. R. A. Stewart, silver medal for *Story of the Bee;* A. S. Phillips, bronze medal for *Bird Life on the Farne Islands;* H. J. Ganderson, bronze medal for *Men of the Land;* F. Meissner, bronze medal for *Neptunia;* C. W. M. Young, Amateur Cine World plaque for *Conspiracy;* the Stoke-on-Trent Cine Society, London Films Gold Challenge Trophy for *The V-Ray Tube*.

Filming a Factory—(contd.)

glides to and fro over the screen, it is utterly dependent upon the men behind the scenes, and the loosening of one tiny screw can transform a mechanical masterpiece from a towering dominating giant into a pathetic inanimate cluster of useless wheels.

It is the essential spirit of industry which the camera must capture—a spirit that pervades all industries, and is entirely dependent upon the perfect system that rules both men and machines. That is why Industry is a good thing for the amateur to concentrate upon, for if he can train his mind to work as smoothly and as efficiently as the system governing a great factory, he will be on the right road, providing, of course, he does not allow his mind to become mechanised.

CATALOGUE OF AMATEUR FILMS

A valuable service has been done to the programme secretaries of all amateur groups by the Salford Ciné Society. Their Secretary, Mr. K. W. Kenyon, has compiled a list of all ciné societies, with particulars of their completed films, and conditions of loan. The catalogue was issued in August, and is to be kept up-to-date by the publication of a November supplement.

THE METEOR FILM PRODUCING SOCIETY, GLASGOW, in its fourth annual report shows a considerable increase in membership and a small credit balance on the year's working. Meetings are held in the studio (234 Sauchiehall Street) every Tuesday evening, and non-members are invited to pay a visit between 8 p.m. and 10 p.m. The current production is a fantasy based on a game of cards, entitled *Fourth in Hand.* Secretary: Miss Peggy L. Clark, 15 North Gardner Street, Glasgow, W.1.

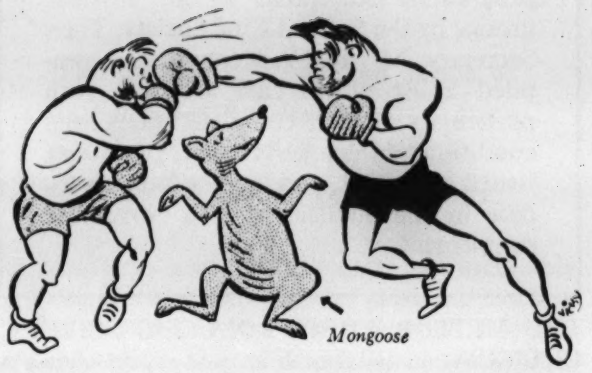
WIMBLEDON CINE CLUB has begun its winter session of weekly meetings. *Unknown Motive* is nearing completion, and preliminary preparations are being made for the next production. A visit is expected from Paul Rotha sometime during the month. Hon. Secretary: C. W. Watkins, 79 Mostyn Road, Merton Park, S.W.19. Annual subscription, 30*s*.

ELTHAM CINE SOCIETY was formed in March, 1935, and the membership consists of about thirty. Jack Hulbert is the president. The Society is primarily a producing unit, and were the first amateurs in England to use the Kodachrome colour system. Hon. Secretary: F. Rainbow, 7 Spearman Street, Woolwich, S.E.18.

DARTINGTON HALL FILM UNIT has been in existence for a year, and produced six educational films, including a detailed regional survey of North West Derbyshire, in four parts — geography, communications, industry, and farming. Plans for the future include a film on cotton, another on the development of a river system, and one on intensive farming. Film officer: William Hunter, The School, Dartington Hall, Totnes.

AMATEUR CINE SOCIETY, BOURNEMOUTH, was founded in August, 1935, and has made one film. The membership is at present twelve, and its activities include all branches of production and projection. Hon. Secretary: Frank Wellstead, 1174 Christchurch Road, Boscombe East, Bournemouth.

"Harvests of the Forest"



"From the mouse came forth a mountain."

Will someone please orda
Mr. Korda.
To take off his spectacles (see what I mean?)
And put some down-to-earth pictures on the screen;
Even if it means Mr. Laughton
Having to shaughton
His hair,
I wouldn't care.

DON'T MAKE MY SONNY A STAR, SIR

or, Mother Knows Best, When She's Sober

A grey-haired old woman, all wrinkled with care,
Once stood in a film office grand,
A-looking with pride at the boy by her side,
Holding tight to her horny old hand.
Before her the Film Magnate lolled at his ease,
An 'orrible leer in his eye,
But bravely the woman sank on to her knees
And unto the Magnate did cry:
"Don't make my sonny a star, sir,
Don't put my boy on the screen.
My little Freddie
'E's not very steady,
Susceptible, see what I mean?
I don't want him pawed by that Garbo,
Nor no other sex-appeal queen;
His dad was too fond
Of a nice bit of blonde,
So don't put my boy on the screen!"
The magnate, he picked up a gold-plated phone,
And ordered two bottles of stout.
Then he patted the head of the stripling and said,
"I gotta get this figured out."
With a hand like an underdone sirloin of beef,
He lit a Corona cigar;
Then loosening his boots with a sigh of relief,
He said, "Now you listen 'ere Ma:
I *will* make your sonny a film star,
I *will* give your boy glamour rôles;
We'll take out them pimples
And give him some dimples
And christen him little Boy Boles.
I'll 'ave him play opposite Dietrich,
'E ought to be safe at thirteen;
If he starts asking questions
I'll put him in Westerns,
But I *will* put your boy on the screen (yes, ma'am!),
I will put your boy on the screen!"

RODNEY HOBSON

TOOTS PARAMOUR SINKING FAST

Boys and Girls. . . . From her sickbed, maybe from her deathbed, your Toots pens these poignant lines . . . while before her eyes dance the happy memories of a life spent as willing thrall to filmdom. . . . Early-morning caviare with Maisie MacMudd in a back-passage at the Bullseye Studios. . . . Free champagne at Superblistertone first-nights. . . . And dawn over Surbiton during night exteriors with Juju Strumpf on *The Girl With the Tin-Opener*.

* * *

Alackaday, I fear it's all over. . . . A mortal chill has struck me, and the Great Continuity Girl is turning the last pages of my Script . . . and all because I forgot my fur coat when I went down to Southend for the Arabian sequences of Scramfilms' *Sheik, and Let's Be Friends*. . . . Ten days in the freezing mud with nothing to do except watch dummy pyramids swept away by the tide and carried out to the end of the pier. . . . While the star, svelte and slinky Gretchen Rammrod, sat in her crepe de chine tent complaining and complaining and complaining. . .

* * *

As soon as I got home I knew I was sickening. . . . For, believe it or not, I went to a Shirley Temple film and didn't enjoy it . . . and sure enough a few hours later my arches fell with a crash, and when I caught myself smiling in a friendly way at Begonia de Blurb, ace fan-writer for that miserable rag *Seen and Heard* . . . I knew the end had come. . . .

* * *

The doctor has just been . . . he stayed a long time . . . and now I'm afraid it's all over. . . .

STOP PRESS.

We regret to announce the death of Miss Toots Paramour at the early age of fifty-three. A well-known figure in the shadier sidewalks of Wardour Street, Miss Paramour will be regretted by all the throwers-out of the big studios. "She were a tough nut," said one of them to-day; "and there weren't many of us who could get her head first into the gutter at first throw."

The funeral will take place quietly at the Battersea Home for Cats, and according to her last wishes Miss Paramour will be buried wrapped in Reel Three of *Anxious Angels*. A simple tombstone will be raised (by subscription) bearing the inscription *Per Ardua ad Arliss*.

Thus ends another chapter in the progress of film art.

SNOOKS GREISER, *W.F.N.'s* satanic lift boy, encountered a Miss Mary Field in his lift the other day.

Snooks: "I see from the papers that you say you like living dangerously, huh? So I expect you'd like me to show you a few tricks with the lift, huh?

* * * * !!!! * * * * !!!!
* * * * !!!! * * * * !!!!

Third Floor—Ambulances, Medicine Chests, Bath Chairs, Invalid Carriages, and *World Film News*."

Dramatic Fragment

Director. Thrice have the cameras whirred their weary way,
Thrice have the actors played their part, and thrice
The negative no imprint hath received
Because the lights have fused.
Cameraman. My noble lord
Be not impatient: Ere the crescent moon
Rises sublime above the studio roof
This scene shall be recorded. Hither, knave!
Thou electrician! What's to do?
Electrician. Alack!
I do behold the Queen of Night, arrayed
In splendid blackness.
Director. Wherefore didst thou fuse
The suns, the arcs, the incandescents?
1*st Assistant.* Sir,
Methinks he is enamoured of the night.
2*nd Assistant.* What ho! without there! Lights!
Cameraman. I shall go mad.
Actor. Alack! My make-up is entirely spoilt,
My voice is gone, I totter on my feet
With weariness disjointed.
Actress. As for me
I am, My Lord, intolerant by nature.
And here by Dietrich's holy name I swear,
If within fifteen minutes by the clock
Ye do not turn this scene and, having turned,
Pronounce it perfect, I forthwith will tear,
Dismember and entirely conflagrate
My contract.
Actor. So will I.
Director. I beg of you
If you have ever felt the pangs of birth. . . . etc.

SAYINGS OF THE MONTH

"Nuts, Crack Them and Eat Them."
Gef, the Talking Mongoose

"I must have a panther. I am a very brave woman. I want this beautiful animal to go with me when I am shopping."—*Simone Simon.*

"Sure, you're Garbo, but you read, don't you?"—*A Los Angeles newsboy.*

"He's getting too big to be kissing Wallace Beery."—*Fan letter about Jackie Cooper.*

LORUM

My Secretary's so dumb she thinks that

Junior Carlton is a boy film star.

The Dog-Star is called Pluto. And she's quite Sirius about it.

Capra comes from coco-nuts.

Arliss is a girl's name.

Vitaphone is what you get in food—Vitaphone A, B and C.

Rhodes of Africa was a motoring film.

United Artists are Siamese twins who paint.

William Powell started the Boy Scout movement.

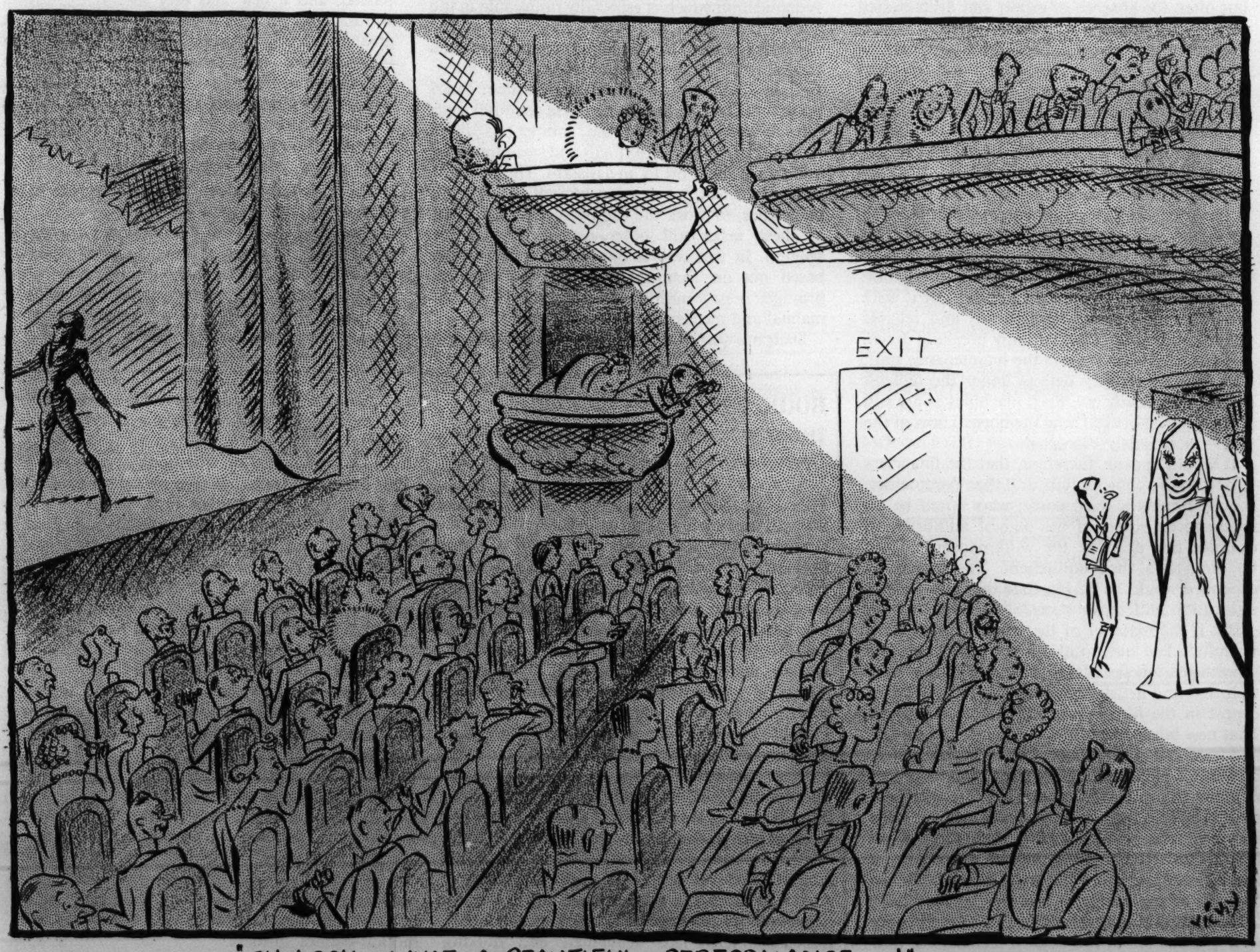
DAVE ROBSON SAYS:—

"In the pre-talkie era, a film sub-title could be changed to suit any particular language and therefore had a world market, but with the coming of sound the position was entirely changed and the film became limited to the countries of its origin. Having experimented for some months on different types of transmitters, and knowing only too well how one's intonation can be inverted, twisted and altered into something that it isn't over a long-distance telephone line, I got to work on a new scheme.

"I found, for instance, that by packing egaugnal seeds that I brought back from China recently, into the receptable behind an ordinary telephone mouthpiece, the receptivity of a word spoken in English became French. In getting through to the International Telephone Exchange, I said to the young lady, 'Good-morning, my dear friend,' to which came the prompt reply, 'Pardonniz?' I thereupon repeated my greeting and to my satisfaction came this reply, 'D'accord chere amie, bon jour! Nombre plait?' It worked ! ! ! !

"But unthought-of difficulties arose when I sent a unit packed with granules of pulverised oats impregnated with Scotch whiskey to a friend to try out from a Glasgow Post Office, having instructed him to give me the weather report at an appointed time.

"Unfortunately for me it happened to be a braw bricht moonlicht nicht in Glasgow, which came sizzling through the wires in an invertmuchish form, with the net result that my friend was charged with using bad language over the telephone, and that another good scheme to popularise the movies went wrong!"—Heath Robson.



"OH. LOOK – WHAT A BEAUTIFUL PERFORMANCE – !"

[*Copyright Vicky Publications*

WASTE—

In the British Studios 'They are Spending Themselves Out'

By our Studio Correspondent

MR. JOHN MAXWELL, in a speech to the shareholders of Associated British Picture Theatres, was the first person to draw public attention to the uneconomic and wasteful conditions which were prevailing in the film industry. What he said a year ago is equally true now.

There are innumerable channels of waste in the studios, whose stoppage would in the aggregate materially reduce production costs.

If criticism of wastage has hitherto been neglected or resented by producers, that is partly because the producers themselves are often a prime source of waste. The boom has attracted into the industry men who regard films as they might regard soap or sausages, or any other standardised commodity: simply a means to power and wealth. These men are ready to entrust the design and management of their studios to others, who know more about it than they do. Sometimes this delegation of control is justified; but often the absence of expert and disinterested supervision is fatally apparent.

Studios are places where speed of working demands the highest efficiency; and yet bad architectural arrangement, shoddily built apparatus, and incompetent technical service are frequently found in them. One cause of this lies in the ignorance of those who supply the finance, and the avarice of those who receive it. If equipment of a certain standard is specified, it will be in the interest of the contractors to whittle down the quality until it will just pass examination. This level of acceptance appears in some studios to be very low. The results of inefficient installation are far-reaching. When the equipment, if it were properly made, would be in steady and reliable operation, it is in fact constantly breaking down. A great strain is put upon the maintenance staff, who have to remedy defects under the difficult conditions of daily use. Such machines as are still going are overworked, and the normal flow of the studio is seriously disrupted.

It would appear, therefore, that the financiers of new studio construction, and their contractors, should employ a third party, who would be an independent expert of the highest authority, to examine and approve the workmanship of the buildings and their equipment. The money so expended would be far less than that now paid in dislocation and repair costs.

But if the material of the studio is thus often wastefully laid out, so also is the personnel. The advantages of friendship and obligation over technical and artistic qualifications, in obtaining a post in the film industry, are now notorious. That new talent must be brought into the studios and trained there is obvious; but it is not so clear that casual recommendation from high places, or dubious influences from outside, are the best means of selecting it. In the absence of some approved means of training, followed by an official and recognised stamp of distinction, a much closer and more impartial scrutiny should be made of applicants for posts in film studios.

Necessary qualifications are, however, only readily definable in the case of technicians, and it is hoped that the A.C.T. will firmly but not restrictively require them. The administrative staff can obviously not be chosen on such simple criteria of competence, and it is here that nepotism will flourish longest, and prove most difficult to eradicate. It is here too that another source of wastage is to be found. Due often to delay in the preparation of scripts, and to other more or less avoidable hitches in the earlier stages of production, studio space remains unoccupied for far longer than it should do. It is an axiom of film production that the level of overhead costs requires a continuous use of the whole plant; but it is an axiom which is still often ignored.

The inexpertness of a considerable part of the studio personnel leads also to a reduplication of positions, and a consequent rise in the salaries item of costs. Many members of the staff are mere passengers who ride the studio machine, pretending to help in its operation, but who really rely entirely on the help of others to cover up their failings. But there is another cause of reduplication which is especially noticeable in the camera crew. Here, the rising value placed on the chief camera-man has led him to consider various mechanical functions as unworthy of his attention, and he has therefore delegated them to an operator. The operator in turn has acquired such esteem that he scorns the simpler of these mechanical tasks, such as focus and lens-changing, and hands them on to an assistant. The assistant once again will not demean himself to load the magazines, or work the clappers, and so to each of these tasks still other people have to be allotted. In this way is established a hierarchy, based not on technical necessity, but on false prestige. A new outlook on the status of purely manual and mechanical work is required.

Such are some of the more obvious sources of waste in studios, together with the remedies which would seem to eliminate them best. But it is not to be supposed that these are the remedies which will be applied. When profits begin to decline (and in certain companies this has already occurred, though we are now in the most rewarding period of the boom), standards will at once be lowered. The preparation of stories may be scamped and the time allotted to each production reduced. Above all, the level of intelligence displayed in films may go down still further. Even to-day, there is a tragic underestimate of what the public will appreciate; it would be disastrous if even that estimate were to be thought too high.

In this desperate effort to stem the decline in the profitability of films, it is to be feared that the excellent side activities of certain studios may be curtailed. Of these, G.B.I. is an excellent example. The parent company is at present being reorganised, and it is greatly to be hoped that its instructional branch will in no way suffer. G.B.I. have now enjoyed many years of corporate existence and have developed a type of educational film which shows an excellent style.

The film industry should furthermore reflect that, though it is now very prosperous, the crest of the trade cycle will in two or three years be passed, and a new and very serious depression will have set in. This is the time, therefore, for a greater degree of co-operation and the pooling of resources. Joint action would reduce the altogether prohibitive salaries demanded by stars; and centralisation would release the vast amount of literary property now lying sterilised in the drawers of companies which do not propose to use it, when others would welcome that chance.

These are but random examples from the wider field which lies beyond our present scope. We cannot deal here with the ultimate wastages: waste of talent, waste of ideas, waste of capital—above all, waste of opportunity. But only when film companies have set their studios in order in the right way can they turn to the solution of these more fundamental problems.

BOOK REVIEW

THE NEW TECHNIQUE OF SCREEN WRITING. **Tamar Lane.** McGraw-Hill Publishing Co. Ltd. 15s.

This is not the first home-scenarist's *vade mecum*, nor will it probably be the last. But it is certainly the most compendious since the coming of sound brought to the script-writer a new dramatic reference and an added complexity. Story construction, treatment, dialogue, tempo, camera effects, title requirements, copyright, grades of payment and the mysterious rites of scenario departments are all analysed and explained in terms of American studio demand. Even the weight and size of the paper on which typescripts should be submitted are carefully enumerated. The author does not exaggerate in sub-titling his book "A Practical Guide to the Writing and Marketing of Photoplays." The only thing he cannot inculcate into his readers is the capacity to think and feel in terms of movie, and for that he cannot be blamed.

Two sections of the book are of academic interest. The first is an up-to-date dictionary of American studio jargon, notable for the naïve richness of its language. It is a pity that the more Rabelaisian terms like "bellylaugh" and "milking the audience" do not appear to have found their way into English studios. The second is the complete text of the Hayes Production Code, reproduced for guidance on questions of censorship. This producer-drafted code is pleasingly frank in its statements that murder, rape, seduction and adultery are "necessary plot material" (*i.e.*, good box office) and can therefore be admitted provided they are not made attractive.

Discussing the causes of trends and cycles in movie stories, Mr. Lane presents the opinions of the leading American scenario editors. Concerning the probable sources of film material in the near future that of Jeff Lazurus of Paramount is worth recording. He says: "As a result of the World War, Woodrow Wilson's trick of making statesmen bring the world into their confidence, the world fraternalism brought on by the depression, the new world-wide thinking about common economic problems, political situations and headline people, publications like *Time*, writers like Lippmann, the people of the earth are becoming conscious of the world they are actually living in. These current elements which are exciting people everywhere will sooner or later become our most important and most popular motion-picture subjects." S. L.

FILM GUIDE

Shorts

All Aboard (*Canadian Travelogue*)
DISTRIBUTION: Independent Film Distributors.
PRODUCTION: Alba Films.
HAMMERSMITH: Academy Dec. 10, 3 days
SHOREDITCH: Gaiety Dec. 3, 3 days
WALTON: Regent Dec. 14, 3 days

"'Alt! 'Oo Goes Theer?" (*Dunning Colour Cartoon*)
DISTRIBUTION: Reunion
DRAWN BY: Anson Dyer
MANCHESTER: Tatler Theatre Dec. 21, 6 days

Bells of Belgium (*The bell-making industry*)
DISTRIBUTION: Butcher's
DIRECTION: Henri Storck
LONDON: Tatler News Theatre Dec. 7, 6 days

Beside the Seaside (*Documentary of South Coast Resorts*)
DISTRIBUTION: Kinograph
DIRECTION: Marion Grierson
DORCHESTER: Palace Dec. 24, 3 days
HULL: Central Dec. 24, 3 days
LIVERPOOL: Bedford Dec. 28, 6 days
Magnet Dec. 3, 3 days
SALISBURY: Picture House Dec. 3, 3 days
SOUTHEND: Kursaal Dec. 31, 3 days
WEYMOUTH: Regent Dec. 3, 3 days

Bottles (*Animated technicolour cartoon*)
DISTRIBUTION: M.G.M.
PRODUCTION: Harman and Ising
LONDON: Studio Two, Oxford St. Dec. 3, 3 days

Celestial Rome (*Travelogue*)
DISTRIBUTION: British Lion
PRODUCTION: Deane H. Dickason
LONDON: Studio Two, Oxford St. Dec. 7, 3 days

Cover to Cover (*A documentary of book production*)
DISTRIBUTION: A.B.F.D.
PRODUCTION: Strand Films
DIRECTION: Alexander Shaw
LONDON: Academy Dec. 1, indefinitely
Polytechnic, Regent St. Dec. 1, indefinitely

The Development of English Railways (*Educational*)
DISTRIBUTION: G.B.I.
DIRECTION: Mary Field
LONDON: Tatler News Theatre Dec. 7, 6 days

Douro (*Portuguese travelogue*)
DISTRIBUTION: Viking
MANCHESTER: Tatler News Theatre Dec. 14, 6 days

Dragon of Wales (*A travelogue attempting to tackle economic conditions*)
DISTRIBUTION: Kinograph
DIRECTION: W. B. Pollard
DUMFRIES: Regal Dec. 17, 3 days
GRANTHAM: Picture House Dec. 10, 3 days

The Early Bird and the Worm (*Colour Cartoon*)
DISTRIBUTION: M.G.M.
PRODUCTION: Harman and Ising
LONDON: Tatler News Theatre Dec. 7, 6 days

Elephant City (*Travelogue*)
DISTRIBUTION: Kinograph
ROCHDALE: Empire Dec. 21, 6 days

Fire Fighters (*Documentary of the London Fire Brigade*)
DISTRIBUTION: Kinograph
DIRECTION: Peter Collin
BRISTOL: Hippodrome Dec. 14, 6 days
DORCHESTER: Palace Dec. 24, 3 days
LEICESTER: Floral Hall Dec, 14, 3 days
LIVERPOOL: Bedford Dec. 3, 3 days
Tatler Dec. 14, 3 days
LONDON: Eros, Piccadilly Circus Dec. 7, 3 days
Studio Two, Oxford St. Dec. 31, 3 days
Victoria Station Dec. 7, 3 days
Waterloo Station Dec. 10, 3 days
MANCHESTER: Corona, West Gorton Dec. 14, 3 days
PORTSMOUTH: Cinenews Dec. 10, 3 days
WOLVERHAMPTON: Scala Dec. 14, 6 days

Fox Hunt (*Colour Cartoon*)
DISTRIBUTION: London Films
PRODUCTION: Korda
DIRECTION: Hoppin, Gross and Meitner
LONDON: Curzon Dec. 1, indefinitely

Gentlemen in Top Hats and Gentlemen in Crowns. (*Historical survey of European affairs for the past 40 years*)
DISTRIBUTION: Kinograph
PRODUCTION: A.B. Svensk Filmindustri
ENGLISH VERSION: Donald Taylor
GRANTHAM: Empire Dec. 24, 3 days
LEEDS: Tatler News Theatre Dec. 21, 6 days
NEWCASTLE: News Theatre Dec. 21, 6 days

Joie de Vivre (*Cartoon*)
DISTRIBUTION: London Film Society
PRODUCTION: Hoppin, Gross and Meitner
MANCHESTER: Tatler Theatre Dec. 7, 6 days

Key to Scotland (*Documentary of Edinburgh*)
DISTRIBUTION: Kinograph
DIRECTION: Marion Grierson
GLASGOW: Empire, Clydebank Dec. 28, 3 days
King's Dec. 24, 3 days
Rialto, Cathcart Dec. 31, 3 days
Ritz, Oatlands Dec. 31, 3 days
GRIMSBY: Savoy Dec. 21, 6 days
KILMARNOCK: George Dec. 31, 3 days
LIVERPOOL: Casino Dec. 21, 3 days
Plaza Dec. 14, 3 days
Tatler Dec. 14, 3 days

Kingdom for a Horse (*Cameo of Canadian horses and their uses*)
DISTRIBUTION: British Lion
DIRECTION: Gordon Sparling
LONDON: Studio Two, Oxford St. Dec. 10, 3 days

Lobsters (*Documentary of lobster fishing*)
DISTRIBUTION: A.B.F.D.
PRODUCTION: Bury Films
DIRECTION: John Mathias and L. Moholy Nagy.
LONDON: Leicester Sq. Theatre Dec. 1, indefinitely

Low Water (*The daily routine of sailing a barge*)
DISTRIBUTION: A.B.F.D.
PRODUCTION: Turner-Robertson Films Ltd.
LONDON: Academy, Oxford St. Dec. 1, indefinitely

Men against the Sea (*Documentary of North Sea trawling*)
DISTRIBUTION: Kinograph
BOOTLE: Gainsborough Dec. 21, 3 days
DARLINGTON: Alhambra Dec. 10, 3 days
GALASHIELS: Pavilion Dec. 7, 3 days
HULL: Cecil Dec. 28, 6 days
IPSWICH: Hippodrome Dec. 3, 3 days
MIDDLESBROUGH: Pavilion Dec. 24, 3 days

Mickey Mouse
DISTRIBUTION: United Artists
PRODUCTION: Walt Disney

Band Concert
LONDON: Tatler News Theatre Dec. 14, 6 days

Mickey's Fire Brigade
LONDON: Tatler News Theatre Dec. 21, 6 days

Mickey's Grand Opera
LONDON: Tatler News Theatre Dec. 28, 6 days

Mickey's Rival
LONDON: Tatler News Theatre Dec. 14, 6 days

Moving Day
LONDON: Studio Two Dec. 7, 6 days
Tatler News Theatre Dec. 28, 6 days

On Ice
LONDON: Tatler News Theatre Dec. 28, 6 days

Mickey Mouse—*continued*

Playful Pluto
LONDON: Tatler News Theatre Dec. 14, 6 days

Puppy Love
LONDON: Tatler News Theatre Dec. 21, 6 days

Thru' the Mirror
LONDON: Academy Dec. 1 onwards
Tatler News Theatre Dec. 21, 6 days

Monkey Love (*Colour Cartoon*)
DISTRIBUTION: Columbia
LONDON: Studio Two, Oxford St. Dec. 7, 3 days

Night Mail (*Documentary of the Travelling Post Office*)
DISTRIBUTION: A.B.F.D.
PRODUCTION: Basil Wright and Harry Watt
GLASGOW: Mosspark Picture House Dec. 10
HULL: Cleveland Dec. 17
Monica Dec. 14
MANCHESTER: Capitol, Moss Side Dec. 24
Cheadle Royal, Cheadle Dec. 22
York, Hulme Dec. 24
SOUTHAMPTON: Film Society at Picture House Dec. 13
SUNDERLAND: Villiers Dec. 7

Old Sussex (*Travelogue*)
DISTRIBUTION: Fidelity
PRODUCTION: Alba Films
LONDON: Studio Two, Oxford St. Dec. 3, 3 days

Pirate Party on Catalina Isle (*Musical in technicolour, featuring Buddy Rogers*)
DISTRIBUTION: M.G.M.
DIRECTION: Louis Levine
LONDON: Studio Two, Oxford St. Dec. 10, 3 days

Romantic Castle (*A German travelogue*)
DISTRIBUTION: Fidelity
LONDON: Studio Two, Oxford St. Dec. 7, 3 days

Sacred City of the Mayan Indians (*Travelogue*)
DISTRIBUTION: M.G.M.
LONDON: Tatler News Theatre Dec. 7, 6 days

Sardinia (*Travelogue*)
DISTRIBUTION: Kinograph
BARNSTAPLE: Gaumont Palace Dec. 17, 3 days
BRIDGEWATER: Palace Dec. 17, 3 days
MONMOUTH: Picture House Dec. 24, 3 days

Secret Hiding Places (*Survey of the many priest holes in English country houses*)
DISTRIBUTION: Kinograph
DIRECTION: Granville Squiers
BIRMINGHAM: Picture House, Northfield Dec. 14, 3 days
CHESTER: Gaumont Palace Dec. 21, 6 days
LIVERPOOL: Casino Dec. 28, 6 days
Tatler Dec. 10, 3 days

Secrets of Life (*Imaginative descriptions of natural processes*)
DISTRIBUTION: G.B.D.
PRODUCTION: G.B.I.
EDITING: Mary Field
TECHNICAL SUPERVISION: Percy Smith

Baby of the Rooks
SOUTHFIELDS: Central Hall Dec. 12

Butterflies and Nettles
DUNDEE: Empire Dec. 21, 3 days
SOUTHFIELDS: Central Hall Dec. 26

Hedgerows
ABERDEEN: News Theatre Dec. 7, 6 days

Home from the South
BUCKINGHAM: Chandos Dec. 24, 3 days

Shorts (cont.)

Secrets of Life—*continued*

Living Lies
BUCKINGHAM: Chandos — Dec. 14, 3 days

Lupins
BUCKINGHAM: Chandos — Dec. 7, 3 days
GLASGOW: Mecca — Dec. 7, 6 days

Queer Diet
ABERDEEN: News Theatre — Dec. 14, 6 days

Wake Up and Feed
GLASGOW: Mecca — Dec. 24, 3 days

We are Seven
SHENLEY: Mental Hospital — Dec. 14, 3 days
SOUTHFIELDS: Central Hall — Dec. 19

Silly Symphonies
DISTRIBUTION: United Artists
PRODUCTION: Walt Disney

Babes in the Wood
LONDON: Tatler News Theatre — Dec. 14, 6 days

The China Shop
LONDON: Tatler News Theatre — Dec. 28, 6 days

Father Noah's Ark
LONDON: Tatler News Theatre — Dec. 21, 6 days

The Grasshopper and the Ants
LONDON: Studio Two — Dec. 3, 3 days

Lullabyland
LONDON: Tatler News Theatre — Dec. 21, 6 days

Peculiar Penguins
LONDON: Tatler News Theatre — Dec. 14, 6 days

Santa's Workshop
LONDON: Tatler News Theatre — Dec. 21, 6 days

Three Little Wolves
LONDON: Tatler News Theatre — Dec. 14, 6 days

Three Orphan Kittens
LONDON: Tatler News Theatre — Dec. 28, 6 days

Water Babies
LONDON: Tatler News Theatre — Dec. 28, 6 days

Sky Fishing (*Mountain fishing in Canada*)
DISTRIBUTION: British Lion
DIRECTION: Gordon Sparling
LONDON: Studio Two, Oxford St. — Dec. 3, 3 days

The Seventh Day (*How London spends its Sunday*)
DISTRIBUTION: Kinograph
DIRECTION: A. P. Barralet
DARLINGTON: Alhambra — Dec. 3, 3 days

Song of Ceylon (*Documentary*)
DISTRIBUTION: Denning
PRODUCTION: John Grierson
DIRECTION: Basil Wright
BARKING: Broadway — Dec. 7, 7 days
BRISTOL: News Theatre — Dec. 12
IPSWICH: Film Society — Dec. 13
LEAMINGTON: Regal — Dec. 10, 3 days

Tawny Owl (*Educational*)
DISTRIBUTION: G.B.D.
DIRECTION: G.B.I.
LONDON: Curzon — Dec. 1, all month

Weather Forecast (*How information is gathered for official forecasts*)
DISTRIBUTION: A.B.F.D.
PRODUCTION: John Grierson
DIRECTION: Evelyn Spice
LIVERPOOL: Hope Hall — Dec. 24
Park Palace — Dec. 17
OXFORD: Film Society — Dec. 13
Scala — Dec. 13

Advertising Films

The Birth of the Robot (*Coloured puppet film*)
DISTRIBUTION and PRODUCTION: Gasparcolor for Shell
DIRECTION: Len Lye
LEEDS: Crescent Picture House, Dewsbury Road — Dec. 7, 6 days
Crossgates Picture House, Crossgates — Dec. 7, 6 days
Lounge Cinema, Headlingley — Dec. 7, 6 days

On Parade (*Coloured puppet film*
DISTRIBUTION and PRODUCTION: Gasparcolour for Horlick's Malted Milk Co.
DIRECTION: George Pal
BEDFORD: Granada Theatre, St. Peter's Street — Dec. 7, 6 days
BRISTOL: Eastville Hippodrome — Dec. 10, 3 days
DORCHESTER: Palace Theatre — Dec. 28, 3 days
EDINBURGH: Monseigneur News — Dec. 14, 6 days
EXMOUTH: Regal, St. Andrew's Rd. — Dec. 28, 3 days
GODALMING: Regal — Dec. 24, 3 days
LONDON: Kilburn Picture Palace, Belsize Road — Dec. 28, 6 days
Coliseum, Finchley — Dec. 14, 6 days
New Bohemia, Church End, Finchley — Dec. 14, 6 days
Marlborough, Holloway — Dec. 7, 6 days
Monseigneur News, Leicester Square — Dec. 14, 6 days
Plaza, Southfields — Dec. 14, 6 days
Astoria, Mitcham Road, Tooting — Dec. 14, 6 days
Granada, Tooting — Dec. 7, 6 days
Tottenham Palace, Tottenham — Dec. 14, 6 days
Monseigneur News, Trafalgar Square — Dec. 14, 6 days
Granada, Church Road, Willesden — Dec. 14, 6 days
SHREWSBURY: Granada — Dec. 14, 6 days

See How They Won
DISTRIBUTION and PRODUCTION: Revelation Films, for Boots Pure Drug Co.
BIRMINGHAM: Scala, Smallbrook Street — Dec. 14, 7 days
DOUGLAS, I.O.M.: Picture House, Strand St. — Dec. 7, 6 days
EASTBOURNE: Central — Dec. 1, 5 days
Eastern — Dec. 14, 6 days
GLASGOW: Florida, King's Park — Dec. 7, 6 days
LEICESTER: Prince's — Dec. 1, 5 days
NOTTINGHAM: Capitol — Dec. 14, 6 days
New Roxy — Dec. 14, 6 days

Foreign Films

Bonne Chance (*French comedy*)
DISTRIBUTION: Denning
DIRECTION: Sascha Guitry
STARRING: Sascha Guitry, Jaqueline Delublac
BIRMINGHAM: Film Society — Dec. 13
DUNDEE: Film Society — Dec. 6
INVERNESS: Film Society — Dec. 10
LEICESTER: Film Society — Dec. 19
STOWE: The School Film Society — Dec. 15

Fredlos ("*Outcast*"—*Finnish*)
DISTRIBUTION: Reunion
PRODUCTION: Nordisk Films
DIRECTION: George Schneevoigt
LONDON: Academy — Dec. 1, indefinitely

La Dame aux Camellias (*French*)
DISTRIBUTION: Exclusive
DIRECTION: Fernand Rivers
STARRING: Yvonne Printemps
IVER (Bucks): Plaza — Dec. 31, 3 days

La Kermesse Heroïque (*French*)
DIRECTION: Jacques Feyder
STARRING: Françoise Rosay, Jean Murat
LONDON: Studio Two, Oxford St. — Dec. 1, indefinitely

Marchand D'Amour (*French*)
EDINBURGH: Film Guild — Dec. 6
SOUTHAMPTON: Film Society — Dec. 13

So Ended a Great Love (*Austrian*)
DISTRIBUTION: Denning
DIRECTION: Karl Hartl
STARRING: Paula Wessely, Willi Forst
OXFORD: Union Cinema — Dec. 1, 5 days

Remous (*French*)
DISTRIBUTION: Denning
DIRECTION: Edmond Greville
STARRING: Jean Galland, Jeanne Boitel
LONDON: Studio One, Oxford St. — Dec. 1, 5 days

The Student of Prague (*Austrian*)
DISTRIBUTION: Denning
DIRECTION: Arthur Robison
STARRING: Adolph Wohlbruck, Dorothea Wieck
ABERDEEN: Film Society — Dec. 13
ABERYSTWYTH: Royal Pier Pavilion — Dec. 2

Under the Water (*French documentary with submarine photography*)
DISTRIBUTION: Denning
DIRECTION: Marcel de Hubsch
ENGLISH COMMENTARY: Alan Howland
ABERDEEN: Film Society — Dec. 13
BARKING: Broadway — Dec. 20, 3 days
GILLINGHAM: Embassy — Dec. 24, 3 days

Feature Films for December Release

All In (Gaumont-British)
DIRECTOR: Marcel Varnel
STARRING: Ralph Lynn, Jack Barty

Bride Walks Out (Radio)
DIRECTOR: Leigh Jason
STARRING: Barbara Stanwyck, Robert Young

Devil Doll (M.-G.-M.)
DIRECTOR: Tod Browning
STARRING: Lionel Barrymore, Maureen O'Sullivan

Everybody Dance (Gaumont-British)
DIRECTOR: Charles Reisner
STARRING: Cicely Courtneidge

Guns of the Pecos (Warner Bros)
DIRECTOR: Noel Smith
STARRING: Dick Foran

Love in Exile (G.F.D.)
DIRECTOR: Alfred L. Werker
STARRING: Clive Brook, Helen Vinson

Marriage of Corbal (G.F.D.)
DIRECTOR: Karl Grune
STARRING: Nils Asther, Noah Beery, Hugh Sinclair

One Rainy Afternoon (United Artists)
DIRECTOR: Jesse Lasky
STARRING: Francis Lederer, Ida Lupino

Poor Little Rich Girl (20th Century-Fox)
DIRECTOR: Irving Cummings
STARRING: Shirley Temple

Swing Time (Radio)
DIRECTOR: George Stevens
STARRING: Fred Astaire, Ginger Rogers

FILM